

Amateur Photographer



FULL TEST

Nikon Z 7 heaven
Find out why this could be
Nikon's **best camera ever**

Passionate about photography since 1884

Filter essentials

How lens filters can
transform your images:
step-by-step guide inside

Photokina news

- Panasonic, Leica & Sigma join forces for **full-frame mirrorless**
- New 100MP Fujifilm GFX

Pyramid scheme

Re-shooting the treasures of
Tutankhamun's tomb

How to get the cinematic look

LUTS are the hot alternative
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In this issue

14 Exposed to perfection

Expert James Abbott explores the world of filters for great travel and landscape shots

20 The men who shot Tutankhamun

A number of Egyptian photographic challenges as told by Sandro Vannini in his new book

28 Reader portfolio

We highlight images taken by Pete Sharpe from Surrey

30 Try before you buy

Rotolight and Hireacamera have teamed up to help you choose your next lighting kit

32 Wildlife watch

Oscar Dewhurst passes on tips for capturing oystercatchers

34 Lightroom tips Classic vs CC

James Paterson compares Lightroom's new version with its Classic companion

38 Nikon Z7

Nikon's new full-frame mirrorless camera gets top marks from Andy Westlake

45 Lutify.me Pro

A Look up Table (LUT) will help style your images. Rod Lawton tries the Lutify.me Pro package to discover how they work

Regulars

3 7 days

24 Inbox

48 Accessories

51 Tech Talk

66 Final Analysis



When Technical Editor Andy Westlake finished his test of the Nikon Z7 (page 38) I asked what he thought. 'The only reason I'm giving it five stars,' he said, 'is because I can't give it six.' High praise indeed, from someone who is more difficult to please than Goldilocks. It seems Nikon has produced a winner, but its field of full-frame mirrorless competitors is looking crowded, with Canon's

EOS R drawing crowds at Photokina, and Panasonic, Leica and Sigma announcing plans to enter that market (see page 6). But enough about the future, we also go back 3,300 years with the story behind the epic task of re-photographing Tutankhamun's treasures. With practical guides on filters, photographing oystercatchers, and getting the best from Lightroom we've got something for everyone. **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



© DAN SAXTON-MCCABE

Polluted Beauty

by Dan Saxton-McCabe

Sony RX100, 0.6sec and 0.4sec at f/11, ISO 80

This Intentional Camera Movement (ICM) scene was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Dan Saxton-McCabe. He tells us, 'I wanted to exaggerate the form of the land and the colours in the sky, whilst keeping the subtle details of Eggborough Power Station [in North Yorkshire] to portray the

negative impact of pollution on our planet. ICM helped create the watercolour effect in the first exposure, and minimal movement on the second helped maintain detail of smoke billowing from Eggborough. I blended the two exposures in Photoshop using marks, tweaked the saturation, contrast and also applied some dodging/burning adjustments.'

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 24.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 24.

NEWS ROUND-UP

The week in brief, edited by
Geoff Harris



Arthus-Bertrand named as DJI Master

Drone maker DJI has appointed the legendary French aerial photographer and film director, Yann Arthus-Bertrand, as a DJI Master. He used a DJI Inspire 2 drone with a Zenmuse X7 camera for his new film, *Woman*, in locations as diverse as Portugal, the Republic of the Congo and China. See the very interesting YouTube video at bit.ly/yannmovie.

Leica 64MP medium format

It's been another busy Photokina for Leica, who announced the 64MP medium-format S3 as an update to its ten-year-old S2. The new camera, released in spring 2019, will feature an optical viewfinder, a relatively brisk burst rate up to 3fps and 4K recording. Other specifications and UK pricing are yet to be confirmed, but we'd start saving up now.



Whitewall in the frame

Who says photo frames are boring? Amongst the accessory highlights at Photokina were the new Pop Art Acrylic Frames from Whitewall. When light hits these 3mm wide frames, it creates a dazzling neon effect. There is also a new gold look for the Direct Print on Brushed Aluminium. The white parts of the picture are not printed, allowing the brushed metallic surface to shine.

A raft of new Sigma lenses at Photokina

As well as the L-mount alliance (see page 6), Sigma unveiled the 60-600mm f/4.5-6.3 DG OS HSM | Sports, the world's first 10x zoom with a reach of 600mm, and another Sports newcomer, the 70-200mm f/2.8 DG OS HSM. It also announced 28mm f/1.4 and 40mm f/1.4 Art lenses for full-frame mirrorless and DSLRs, and a 56mm f/1.4 for Micro Four Thirds and E mount mirrorless. More in our forthcoming show report.



Do you know any 100-year-olds?

Olympus UK has announced a project to photograph centenarians as part of its Portrait Month. The idea is to find 100-year-olds willing to be photographed, and arrange commissions for Olympus ambassadors and general photographers. 'We will be relying on photographers who are local to travel to locations and make life as easy as possible for our models,' said the company. See www.olympus-imagespace.co.uk/100-years/

BIG picture

William Wegman exhibition showcases his unique Polaroids

AMERICAN artist William Wegman is best known for his photographs, videos and paintings of his lifelong muses, his Weimaraners. His work has been exhibited in museums and galleries across the world and this month a series of unique 20x24 Polaroids will be exhibited at Huxley-Parlour Gallery in London (26 September to 20 October 2018).

In 1970, William got a Weimaraner and named him Man Ray. It was the start of a long and successful collaboration as Man Ray quickly became a central figure in William's black & white photographs and videos. In 1979, Polaroid Corporation invited William to use its newly developed 20x24 Polaroid camera. William was inspired by this new medium and started producing his first colour photographs of Man Ray. Sadly, May Ray died in 1982. In 1986, William acquired a new dog called Fay Ray and continued his Polaroid project. Fay had a litter in 1989 and William's cast grew to include her offspring and later, their offspring. Each new dog in William's life revealed new ideas and new ways of working. William continued to work extensively with the 20x24 Polaroid camera until 2007 when the company ceased film production.

The exhibition will showcase a select group of unique Polaroid prints from this body of work dating from the 1980s to 2001.

Words & numbers

*I have seized the light.
I have arrested its flight*

Louis Daguerre
1787-1851

€3.9
billion

Global sales from digital cameras in the first
half of 2018, a fall of 11% year on year



L to R: Sigma's Kazuto Yamaki, Leica's Dr Andreas Kaufmann and Panasonic's Junichi Kitagawa celebrate the L-mount alliance



Full-frame Lumix S1R and S1 revealed

PANASONIC is launching two full-frame mirrorless cameras early next year as part of the L-mount alliance – the 47MP Lumix S1R and the lower resolution 24MP Lumix S1. While full specifications are yet to be released, both cameras will feature a new Venus imaging engine and in a first for full-frame mirrorless device, a Dual Image Stabilizer system, combining in-body and lens stabilisation. Both cameras will support 4K 60p/50p video recording and offer an SD as well as an XQD card slot. Three L-mount lenses have also been announced for the new cameras, a 50mm f/1.4, a 25–105mm standard zoom and a 70–200mm telephoto zoom.

Panasonic, Leica and Sigma form alliance

PHOTOKINA 2018 was one of the most newsworthy of recent years, but Panasonic, Leica and Sigma's L-mount alliance is arguably the biggest story from the show (stopping it leaking was also a big achievement). In a nutshell, the three companies have joined forces to produce full-frame mirrorless cameras and lenses, with Panasonic and Sigma formally licensing Leica's existing L-mount, as used by the firm's full-frame SL and APS-C T systems. This gives Panasonic and Sigma a shortcut into this rapidly expanding sector of the market, without having to develop an entirely new mount. As Panasonic's Junichi Kitagawa memorably said at the press conference, 'This is like rocket fuel for us, propelling us into the high-end mirrorless market.'

Kitagawa reminded the press that Panasonic and Leica already have a long-running relationship that dates back to 2001. Broadly speaking, Panasonic contributes its extensive know-how in electronics, in exchange for a slice of Leica's optical expertise. Panasonic has used the Leica name on many of its lenses, while Leica has for many years sold fixed-lens compacts that are re-workings of Panasonic Lumix models. Sigma



Panasonic's Yosuke Yamane with the Lumix S1R

doesn't have any pre-existing relationship with either of the other two companies (or at least, not one that's publicly known), but as the pre-eminent third-party lens maker, its involvement in the new group counts as a considerable coup. The first fruit of the alliance is the Panasonic full-frame mirrorless Lumix S-series along with three lenses (see right), while Sigma revealed plans to produce both a full-frame mirrorless camera with a Foveon sensor, and

matched lenses based around the L mount early next year. As for Leica, it already makes the SLR-like full-frame mirrorless SL (Typ 601) along with six matched lenses – a 16–35mm f/3.5–4.5, 24–90mm f/2.8–4, 90–280mm f/2.8–4, 50mm f/1.4, 75mm f/2 and 90mm f/2. These will all be available to use with Panasonic's new cameras at launch.

For more see our Photokina show report in AP 27 October, on sale Tuesday 23 October.



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Fujifilm's new medium-format GFX range

NOT to be outdone by the L-mount alliance, Fujifilm has announced the Fujifilm GFX 100, the world's first 100MP medium-format mirrorless camera. It will feature on-sensor phase detection AF and incorporate in-body image stabilisation (IBIS). It also inherits Fujifilm's latest fourth-generation X-Processor 4 image processing engine, found within the Fujifilm X-T3.

The combination of the X-Processor 4's advanced processing capability and the new image sensor with fast read-speed, enables 4K video recording (4K/30P, 10bit) for the first time on a medium-format mirrorless camera.

In terms of design, the GFX 100 will be the first GFX camera to feature an integrated vertical grip; the

The GFX 100 medium-format mirrorless camera



idea being to make it more robust while also comfortable to hold when paired with large telephoto lenses. Fujifilm also confirmed that all GFX lenses produced so far are optimised for use with the GFX 100. The camera is set for release early next year, costing \$10,000 (UK details are still to be confirmed).

Fujifilm's new GFX 50R



Meanwhile, Fujifilm has released the GFX 50R, a rangefinder-style medium-format model, utilising what appears to be the same 51.4-megapixel sensor/X-Processor Pro processor combination found in the GFX 50S. It is designed to be easier to use than the GFX 50S, and weighs 145g less. Both the GFX 100 and the GFX 50R are supported by the CaptureOne image editor. Fujifilm also announced new lenses – the GF 50mm f/3.5 R, GF 45-100mm f/4 and GF 100-200mm f/5.6.

Zeiss compact... with Lightroom

JUST as many journalists were heading home, Zeiss pulled another surprise out of the hat: a full-frame ZX1 compact camera, featuring a new Distagon 35mm f/2 lens and 37.4MP full-frame sensor, with Lightroom CC built-in. It's a fixed-lens compact in the same class as the Sony Cyber-shot RX1R II and Leica Q, and has traditional analogue controls, with top-plate shutter speed and ISO dials complemented by aperture and focus rings around the lens. Composition is via an OLED viewfinder, and the back is dominated by a 4.3in multi-touch screen. The big news, though, is that the

touchscreen can be used to operate the integrated Lightroom CC. The ZX1 comes out early 2019, so head to www.zeiss.com/zx1 for updates.



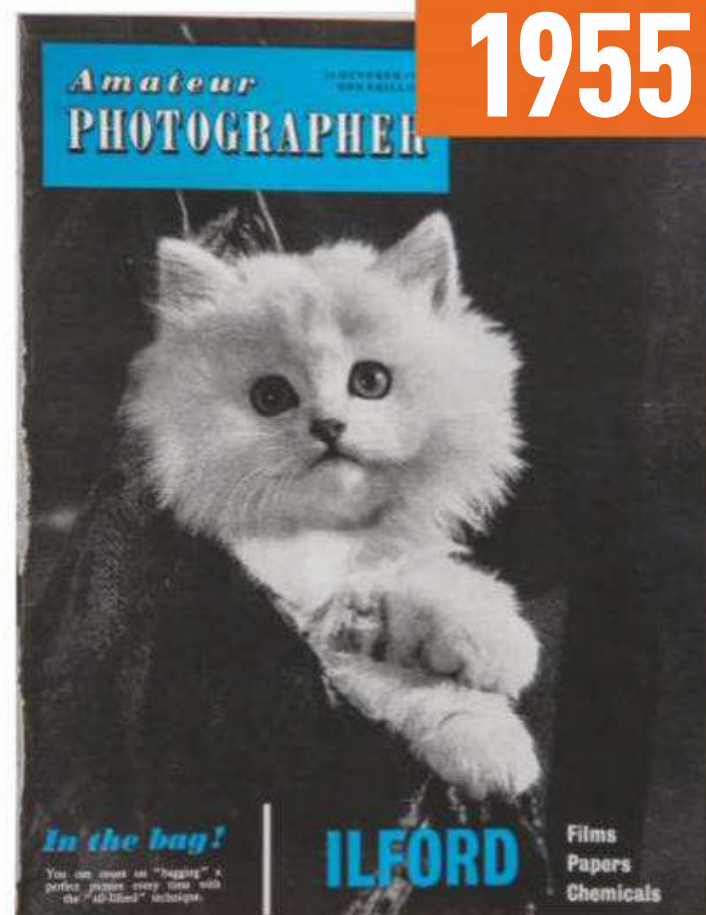
Next year sees the release of the ZX1 full-frame compact

For the latest news visit www.amateurphotographer.co.uk

Back in the day

A wander through the AP archive. This week we pay a visit to 19 October 1955

1955



ADMITTEDLY, it's a pretty tough time for magazines at the moment, but here at AP we would never sink so low as to try to entice readers with a cute-looking kitten on the front, would we? Well, we did in 1955, turning heads with a come-hither feline in a bag and a laboured strap-line about 'bagging a perfect picture'. The cat is out of the bag, geddit? Oh please yourself... Other highlights of this packed issue include a rather long but still 'illuminating' (groan) editorial on the history of flash. The early flash bulbs were hairy-sounding affairs involving flash-powder and sparks, so it makes you realise how lucky we are today with seamless and powerful TTL flashguns available for most cameras at a great price. Going off on a rather odd tangent, John Dixon FIBP was lamenting the lack of 'glamour work' for male photographic models, apart from, yes kids, knitting patterns. Just take a moment to think about this; the only outlet for male models was to stand around gurning for those cheesy knitting patterns that your mum (or gran) used to buy. It really was a different world. More AP archive archaeology next week.



John Dixon bemoans the lack of work for male models

Exhibition

Collaborative Portraiture

In this new exhibition uniting the work of three Magnum photographers, **Oliver Atwell** finds the power of representation handed back to its subjects

'Collaborative Portraiture' runs at the Magnum Print Room, London, until 25 October 2018. Entry is free. For more details go to www.magnumprintroom.com

When we look at a portrait, who is it we are actually seeing? Our first instinct is to suggest that the answer is obvious: we are seeing a person. But the real question is, which version of that person are we seeing? Are we truly seeing an honest depiction of an individual or are we witnessing an individual who has been moulded by the subjective gaze of the photographer? Perhaps we are seeing them through the gaze of an artist who has staged and controlled a character as they see it. Add to that the gaze of each individual who then sees that

image – all of whom will carry their own preconceived notions – and we're left with a subject that, in the end, bears little or no resemblance to the 'reality' of the sitter. The sitter ultimately becomes a tapestry or collage, one that is rearranged and renewed with each viewing. This has of course been an issue with photography since day one. The very act of photographing a scene means it is stripped from its context.

Female representation

Portraiture (along with documentary) is perhaps one genre that illustrates this

'Agata, Paris, France. 2017' by Bieke Depoorter

© BIEKE DEPOORTER/MAGNUM PHOTOS

beautifully. The reactions to the annual Taylor Wessing prize always inspire debate about the political nature of representation. But perhaps the best examples revolve around gender. The female form, as we know, has for the most part been captured and crystallised by the male gaze. That's why literature, art and cinema are populated by such distinct archetypes – the housewife, the passionate lover, the maiden, the mother, the Mary Sue, the manic pixie dream girl, and so on, ad nauseum. It's with great interest that we can look to today's politicised climate around gender and hope that female representation is given back to its artists and subjects. This exhibition is one of many attempts to move towards that goal.

The Magnum Print Room in London is hosting three female Magnum photographers – Carolyn Drake, Bieke Depoorter and Susan Meiselas – and all of the images feature female sitters who have been asked to, in the words of the exhibition, 'present themselves on their own terms, to perform, play and control their representation in front of the lens'. This is important when we consider that only a small fraction of the Magnum agency's members is female, though this number has been growing in recent years.

Between 2014 and 2016, Carolyn Drake photographed the female residents of a Soviet-era orphanage, also called an 'internat', in the Ukraine. The orphanage contained young females marked with a range of disabilities, all of whom were overseen by a male director. In each image, Drake has allowed her sitters to use any available materials, such as found



© CAROLYN DRAKE/MAGNUM PHOTOS

'Ternopil, Petrykhiv, Ukraine, 2017' by Carolyn Drake

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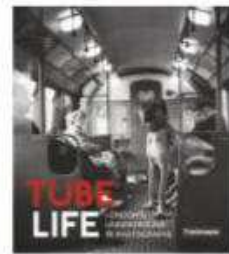
The latest and best books from the world of photography



©MIRRORPIX

Tube Life: London's Underground in Photographs

By Mirrorpix, The History Press, £9.99, 144 pages, paperback, ISBN 978-0750985970



AS THE city of London is soon to see a new underground line added to its network, it's fitting that we should have a book looking back at the Underground's history. Every day 4.8 million commuters and tourists pay the toll to enter the capital's underground tunnels and sweep through the city's hidden arteries. Such spaces offered citizens a safe haven from the barrage of bombs that fell during the Blitz yet conversely were also the target of terrorists during the 7/7 bombings. This book, compiled by Mirrorpix, takes a sweeping view of the Underground's history and effectively communicates how vital and iconic it is. It's a fascinating story; one that is still changing and building even as you read this.

★★★★★ **Oliver Atwell**

Radiant: Farm Animals Up Close and Personal

By Traer Scott, Princeton Architectural Press, £17.99, 128 pages, hardback, ISBN 978-161689-7154



IN THIS new book from photographer Traer Scott, we find ourselves presented with an unusual subject. Portraits of animals are not unusual per se but these images offer us an intimate insight into animals. Cows, pigs, chickens and

sheep gaze into the camera lens; all of them are farmyard animals. Any photography book that deals with a subject such as this will inevitably mention the ethics surrounding the industrial scale of meat farming, providing us with the food we consume daily. However, Scott is keen to point out that this volume is not concerned with taking sides and instead she chooses to take an objective approach to the subjects. Not all of the animals featured are kept for slaughter, some are kept as pets. ★★★★★ **Oliver Atwell**



© BIEKE DEPOORTER/MAGNUM PHOTOS

'Agata, Beirut. August 3, 2018' by Bieke Depoorter

objects and the surrounding environment, to create images that evoke art history and fairytales in order to explore how they perceive their own individual identities and their links to notions of femininity.

Some years before Drake's project – in the early 1970s – Susan Meiselas photographed carnival strippers in New England and South Carolina. Her images show the women on and off stage, giving us an insight into their stage personas and private lives. Getting such an intimate insight into the lives of these women allows a larger dialogue to form around how we view women who put themselves on display for patrons who objectify them and, ultimately, come to see them in derogatory ways.

Of all the projects, perhaps the most intimate is Bieke Depoorter's. In November 2017 Depoorter met Agata when the photographer went for a drink at a striptease bar. The two immediately hit it off and quickly bonded. They spent the next few days together and Depoorter took a series of intimate and revealing images of Agata and her life, though importantly it was Agata who dictated how she was shown and represented.

Each project is a perfect exploration of how difficult the notion of representation can be, particularly as it applies to femininity. However, the real success of this show lies in how confidently it asks the questions we began this review with and its ability to place the power back in the hands of the sitter.





Viewpoint Claire Gillo

How important is it to be original and find your own way in today's digital age?

Hands up how many of you reading this article own a camera. Yes? Well it's a pretty easy question given you're reading a photography magazine, but even if I went and asked this question on the street the majority of people would answer yes.

We live in an age where we can shoot hundreds, even thousands, of images if you're trigger happy, on a daily basis. Click, click, click, click, and we don't even need to worry about cost. Mobile phones have greatly changed the course of the medium, and on a global scale we collectively shoot trillions – that's right, trillions – of digital photographs every year. Mobile phones are capable of producing high-quality results, just look at photographers such as Jo Bradford (www.greenislandstudios.co.uk). In this digital age Jo proves you don't need loads of fancy kit to produce some amazing imagery, and she also runs a successful business off the back of it.

So when you next go out on a shoot how do you make sure your image stands out from the trillions of others? How do you get your images published in the likes of photography magazines, and at the top of the social media feeds? Good technical skills will get you noticed, and perhaps even a few 'likes' from your fellow peers, but to take it to the next level I believe that having some originality and finding your own style is key.

I'm going to come clean and admit that I have been, and still am, guilty of imitating others. Having worked for years on a variety of photography magazines, at times I take the easy way out. Google has been my best friend. I'm not saying it doesn't feel good to get those bucket-list landscape shots under your belt, and recreating a shot from a master is certainly a great way to learn your craft. But for me those images feel somewhat hollow, and have now been filed away to a dusty old hard drive. Knowing my image is a knock-off just makes me that bit less proud of it.



From my project 'The Dead Collection'. I am fascinated with death and its relationship with photography

'Next time I'm on a shoot I'm going to push it that bit further... Just think of the reward'

The importance of being original. It sounds like an obvious statement to make, but often we get so caught up in following a trend and imitating others that we forget to find our own path. I have no magic answer to finding originality and style, as I believe it's something you have to grow and nurture over years. I'm still finding my way, and each year I believe I am becoming a better photographer. So next time I'm on a shoot I'm going to push it that bit further, and hike those extra steps to get that landscape scene, plan for longer on that portrait shoot, research more in depth for that wildlife shot, and document longer on the street. Just think of the reward. You'll know you've nailed it and found your way when people start imitating what you do.

Claire Gillo is a photographer and writer based in the South West, and has worked for a number of years across a variety of photography magazines. Follow her Facebook page at www.facebook.com/Clairegillophotography or Instagram www.instagram.com/clairegillophotography.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 24 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 16 October



Autumn macro

Tracy Calder helps you to refine your macro skills and capture the magic of autumn



Serif Affinity Photo

We explore some of the key features and benefits of this powerful photo editor

Barbara Cole

Barbara Cole's impressionistic images are sublime. She talks to Amy Davies

Choice classics

John Wade rounds up some early digital cameras for users and collectors

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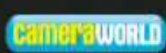
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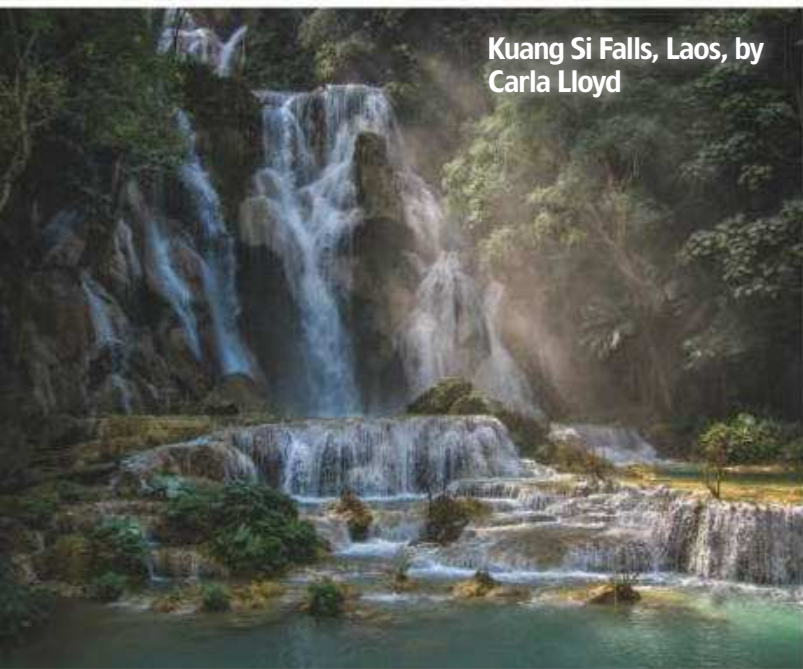
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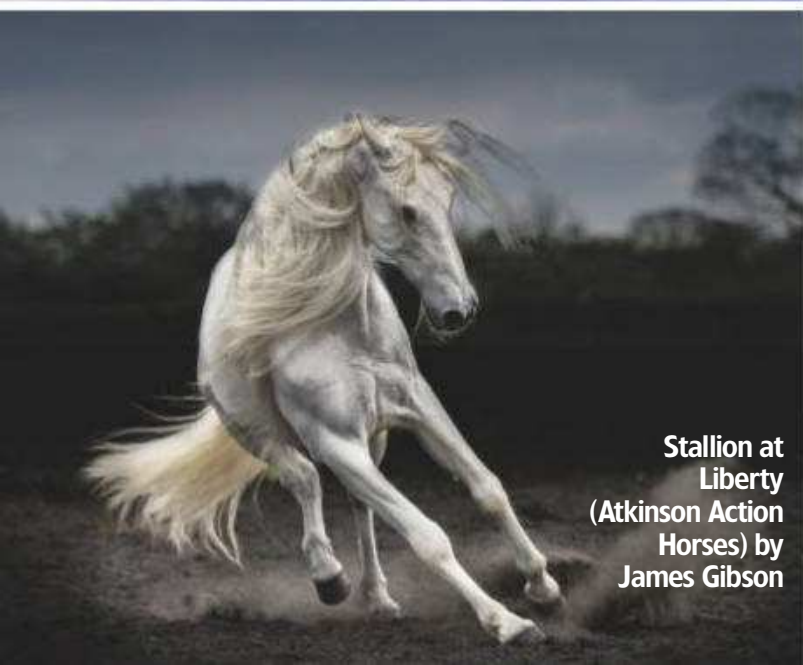
Harvest Mouse by
Susan Gibson



Kuang Si Falls, Laos, by
Carla Lloyd



Sunrise over
Windermere by Duke
Gledhill



Stallion at
Liberty
(Atkinson Action
Horses) by
James Gibson

Join the Club

Huddersfield Photo Imaging Club

Town Road, Kirkheaton

This lively club
encourages and
inspires its members

When was the club founded?

In 2004, it was a merger of two clubs
– Huddersfield Photographic Society and
Huddersfield Camera Circle.

What does your club offer new members?

We welcome new members of all skill
levels. Our syllabus includes opportunities
for club members to show their work, as
well as workshops on learning
techniques. We offer mentoring on a
one-to-one basis on specific topics if
required. Back-to-basics sessions are
run as needed.

Describe a typical club meeting

We assemble from 7.30pm and set out
the room for a prompt start. Some
members go to the licensed bar
downstairs to get a drink. Members tick
an attendance sheet on the way in so we
can keep tabs on who's attending.
Committee members look out for anyone
appearing for the first time to ensure that
they are introduced to the president and
made to feel welcome. The meeting
starts promptly at 8pm usually with a
brief set of relevant notices. Any new
visitors are welcomed. The subject matter
for the evening is introduced, and if a
guest speaker or judge is in attendance
then they will be introduced. At around
halfway through the meeting there is a
coffee/tea break and an opportunity to
socialise. The meetings conclude around
10pm with thanks for all who have
contributed to the evening.

Do you invite guest speakers?

Yes – this is a regular event. We invite
good photographers in their field to show
their work and explain their techniques.
We have had Paul Berriff, Tony Worobiec,
and KT Allen.

What are the most popular photographic genres among your members?

Our members photograph a wide range
of subjects. We have a strength in images
involving people.

Do members compete in regional or national competitions?

Yes. We encourage (and subsidise) entry
to the regional annual competition run by
the Yorkshire Photographic Union, take
part in the West Yorkshire digital image
interclub group, and encourage members
to enter salons in the region and nationally
such as the British Photographic
Exhibition and FIAP or PSA salons.

How many members do you have?

Around 50–60.

Are any residential outings planned?

We organise evening and day outings, as
well as studio sessions.

Do you have any funny stories about the club?

The constituent clubs that merged in
2004 were a result of a split which
occurred in 1938. At the time the club
was called the Huddersfield Naturalist
Photographic and Antiquarian Society
that had the nickname 'Ants and Nats'.

What are the club's goals for the future?

In general, we would like to remain
relevant and keep a lively membership by
constantly teaching and learning new
photographic techniques. Specifically, we
would like to see an increase in the
number of members achieving
photographic merit awards.

Club essentials

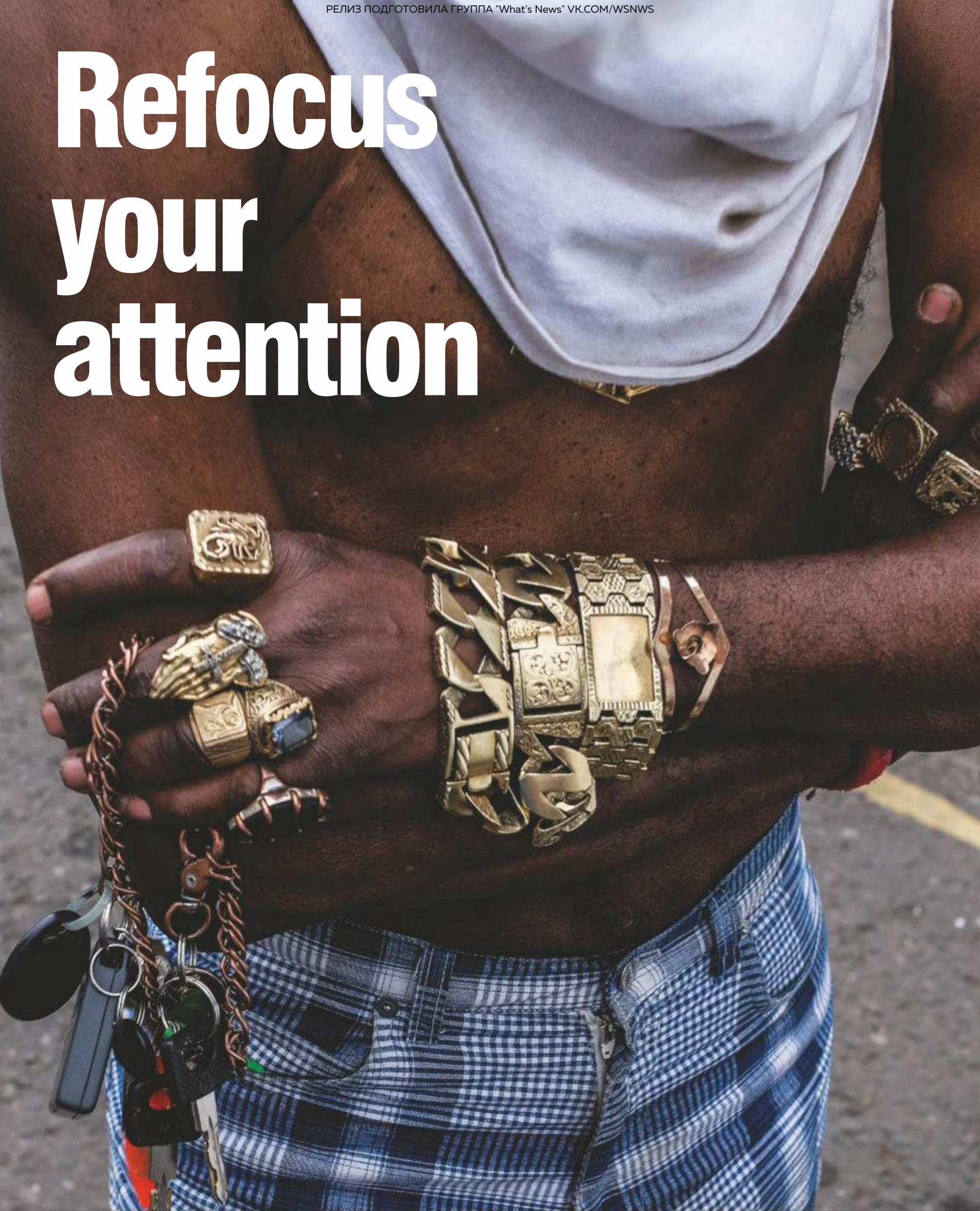
Meets: 8pm Wednesdays in the meeting room
above the Kirkheaton Conservative Club, 10 Town
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**STREET
PHOTOGRAPHY**

Exposed to perfection

Filters are a failsafe way of getting great landscape and travel shots in-camera. **James Abbott** shares some essential filter tips for perfect exposures every time



The quickest and easiest way to improve your landscape photography is to invest in a filter system that will allow you to take full control over the exposure of the sky, exposure duration and the way light itself is recorded. Here we're talking about ND grads, ND filters and polarising filters. If you're serious about landscape photography, filters really will help you to take the shots

you've always dreamed of. All you need to know is when and how to use them correctly.

ND grads

Neutral density graduated filters, most commonly called ND grads, are the filters you need – say goodbye to washed out, featureless skies and hello to detail and exposure balance between the sky and ground. ND grads are most commonly available as drop-in filters that slot into a filter holder on the

front of the lens. This has the advantage of allowing you to not only adjust the horizontal position of the filter to match that of the sky and ground for a seamless blend, but you can also rotate them to deal with side light and even brighter foreground in some situations.

ND grads are generally available in light-reducing densities of 1, 2, 3 and 4 stops, with some manufacturers quoting these as 0.3, 0.6, 0.9 and 1.2, respectively.



In-camera vs post-production

There are two schools of thought in photography: one that endeavours to get everything right in-camera, and another that aims to capture all the required elements that will then be compiled into a single

image during post-processing. Both approaches have their pros and cons, and sometimes you need to combine the two. But in most situations using filters to get things right in-camera will save you time,

allow you to see a more complete image on the LCD, and most importantly, in some cases, will allow you to create effects that are impossible to replicate using editing software.

When used well ND grads will improve the details and exposure balance of your landscape shots

Drop-in vs screw-in filters



Screw-in filters are small and lightweight

There are two main types of filters available and the option you pick usually depends on your budget. Screw-in filters, as the name suggests, screw on to the front of lenses and are small, lightweight and generally less expensive than the drop-in type. Their disadvantages, however, are that you have to buy them in the right thread size for each of your lenses, so you can end up with two or more of the same filter type.

Drop-in filters drop into a holder that attaches to the front of lenses via an adapter ring, and to use them on different lenses you simply need the appropriate size adapter ring for each lens. The main advantage here is that you only need one set of filters for all lenses, and filters such as ND grads, while available in screw-in versions, are much more effective when they're the drop-in type.

The most common filter companies include Lee Filters, Cokin, Hoya, NiSi Filters, Formatt-Hitech, Kase Filters, B+W and many more. Drop-in/sheet filters also come in different sizes with 70mm specifically for smaller mirrorless cameras, 100mm for most cameras and lenses, and 150mm filters for use with ultra-wideangle lenses such as the 14-24mm f/2.8 and wideangle tilt-and-shift lenses.



So how do they work?

Quite simply, these filters have a light-reducing coating at the top of the filter that graduates to no effect in the centre of the filter. The graduation can be hard, medium or soft, each designed for use with different landscapes. For a correct exposure of the sky, you simply meter for the sky and then the ground, and the difference in stops between them will suggest the density you need.

Hard ND grads

Hard ND grads are designed for use in situations where the horizon is virtually flat. These filters have an extremely short graduation from full to no effect, which makes the blend from brighter sky to darker ground seamless with straight horizons. Hard grads can sometimes also be used as ND filters when positioned low enough in the holder to cover the lens fully.

Medium ND grads

Medium ND grads are best used for landscapes where there are a number of elements such as trees, rocks or hills protruding into the sky area of the frame. Medium grads sit between their hard and soft counterparts with a medium graduation, from full to no effect, that occurs over roughly 2cm. This type of ND grad is most commonly used.

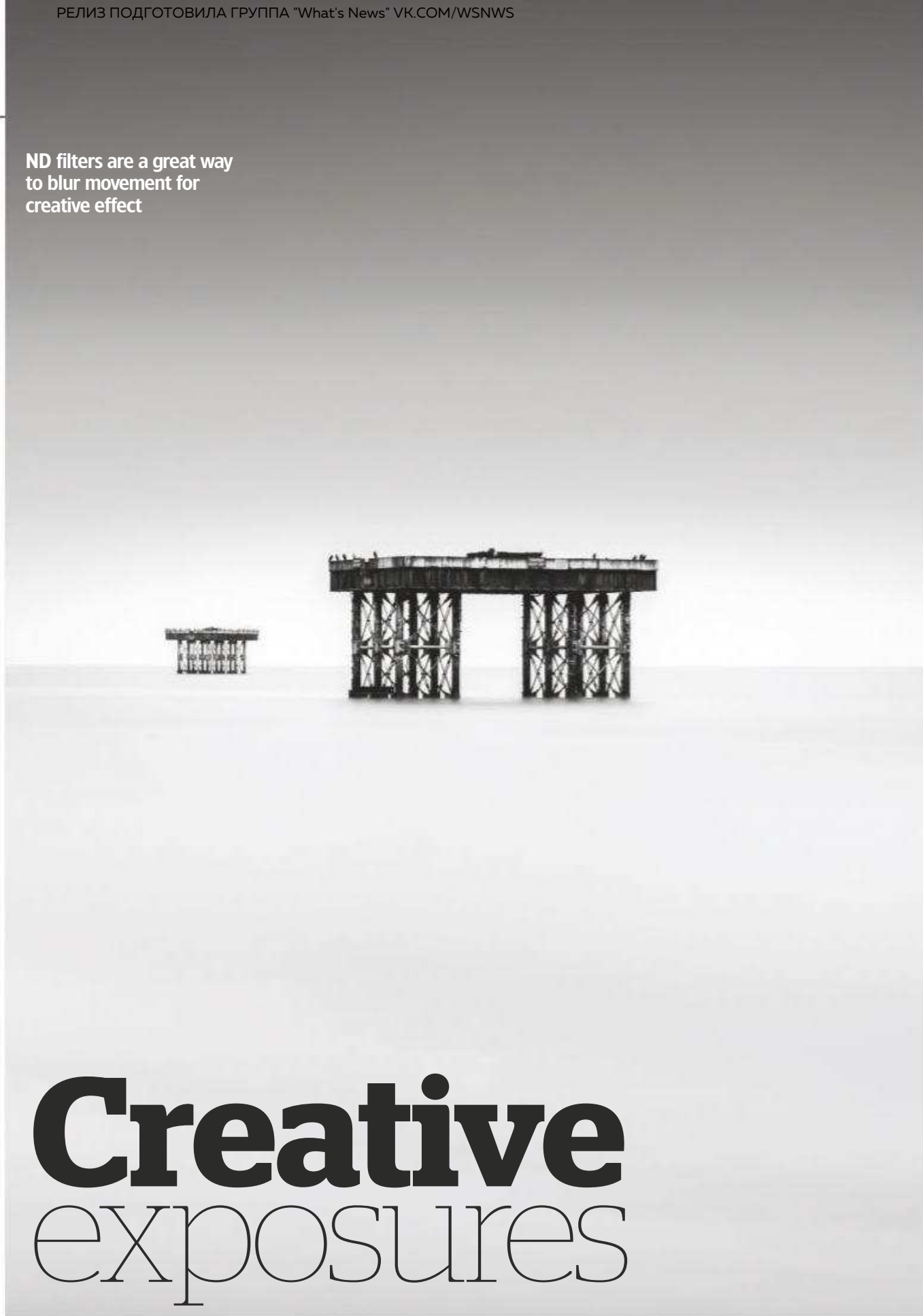
Soft ND grads

Soft ND grads are best used in mountainous regions where there are many ground elements in the sky area of the frame. These grads often need to be stronger than hard or medium grads because their graduation can be as much, if not more than, 5cm from full to no effect. They're also great for combining with medium grads.

Reverse ND grads

Reverse ND grads are used to shoot sunrise and sunset when the area above the horizon is the brightest part of the scene. In the centre (moving down) they have a hard graduation to no effect like a hard grad. But moving up the filter they have a soft graduation from full to a reduced effect to deal with the sky at the top of the frame being darker than the horizon.

ND filters are a great way to blur movement for creative effect



Creative exposures

Extend exposure times for creative blur effects that take the viewer beyond the limitations of human perception

NEUTRAL density filters, or NDs, are filters that reduce the amount of light entering the lens allowing you to shoot with slower shutter speeds or wider apertures than you could without. This is ideal if you would like to blur movement, such as clouds or water, in the scene or to shoot with a wider aperture for a shallow depth-of-field.

As the name suggests NDs are neutral, so in the majority of cases they won't add a colour cast to images. Quality plays a role, so cheaper non-branded NDs may produce colour casts. Standard NDs are available in light-reducing densities of 1, 2, 3 and 4 stops. Extreme NDs are available in 6, 10 and 15 stops, but these will typically alter colour in images which will need to be corrected in post-processing.

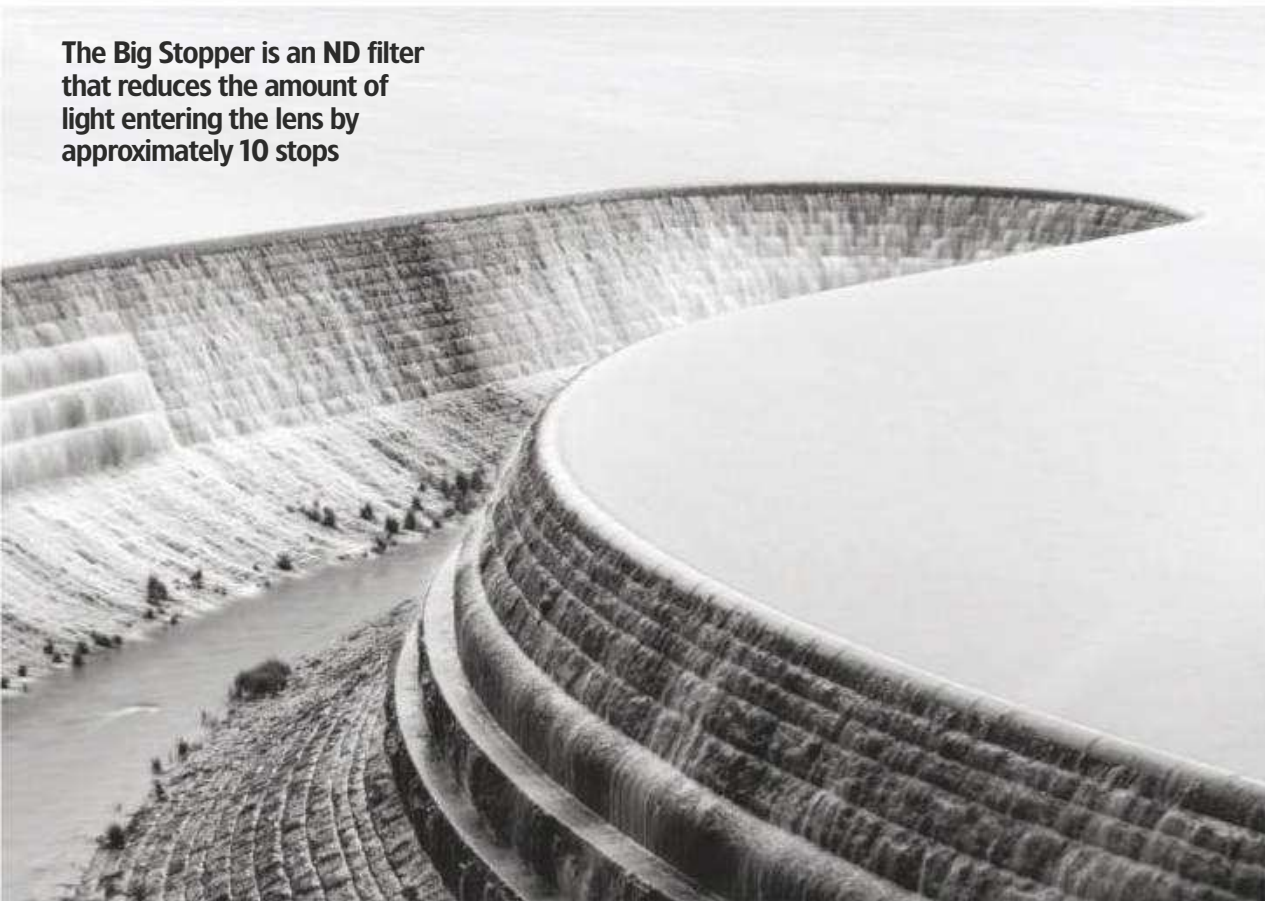
Shooting with ND filters that are up to 4 stops in density requires no change in technique – simply attach them to the lens and shoot as

normal. With a DSLR the viewfinder will look darker than usual, so you may find that using the LCD screen makes composing easier. With mirrorless cameras, however, you'll be able to see the image in the electronic viewfinder as clearly as normal.

Things begin to change when you're shooting with a 6-, 10- or 15-stop ND filter. Since these filters appear opaque to the human eye because of how much light they block, when you attach them to your lens you can't see an image through the viewfinder or on the LCD with some cameras. With others you can, and in most cases you can shoot normally, but if your camera can't 'see' through these extreme NDs, my guide here will help. Even if you do have a camera that can see through these filters, the guide shows you how to obtain a perfect exposure every time.

ULTIMATE FILTER GUIDE Technique

The Big Stopper is an ND filter that reduces the amount of light entering the lens by approximately 10 stops



HOW TO SHOOT WITH A BIG STOPPER



1 Camera settings and test shot

Focus your shot using AF or manual, and then make sure focusing is set to manual to lock it in position. Next, set aperture priority with your desired ISO and aperture and take a test shot. Apply any exposure compensation as required for a correct exposure and take further test shots. Once you're happy with the exposure make a mental note of the shutter speed set by the camera.



2 Use an exposure calculator

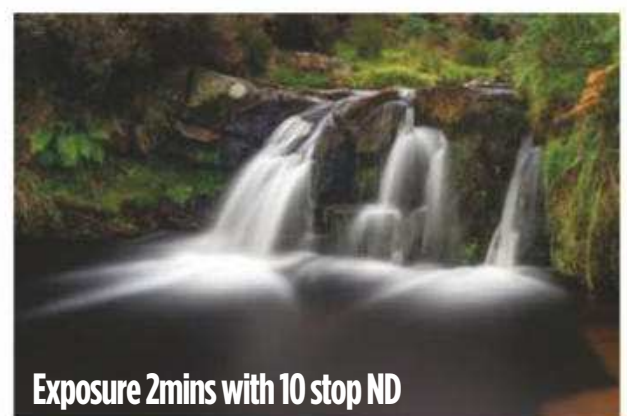
The easiest way to calculate and time exposures longer than 30 seconds is to use the Lee Stopper App, which is available on both Android and iOS. Once the app is open simply select 6 stops, 10 stops or 15 stops depending on the filter you're using, and then rotate the wheel on the left to the shutter speed you made a mental note of in step one.



3 Shoot in Bulb mode

Set the camera to manual mode, and if your shutter speed is below 30 seconds set this in manual mode with the ISO and aperture used in step one. If longer than 30 seconds, turn the shutter-speed scroll wheel until set to Bulb on the LCD or top plate. Use the timer in the Lee Stopper App and release the shutter remote button, locking it in place by sliding it. Disengage the button when the timer ends.

Variable ND filters



Variable NDs are very convenient when it comes to controlling the amount of light entering the lens. They are always the screw-in type and can range in density from as much as 1 to 8 stops, essentially offering the flexibility of eight individual filters. So how do they work?

Once attached to your lens a variable ND is rotated until the desired density is reached using a scale on the side of the filter. They're made of two sheets of polarising glass that darken as they are rotated. These filters are great if you're on a budget or want to keep kit to a minimum, but this also comes at a small cost. Many variable NDs suffer from a large X that appears in the frame when close to, or at, their highest strength, but this is easy to avoid.

Technique ULTIMATE FILTER GUIDE

One filter to rule them all

The humble polarising filter is the most versatile and one whose effects can't be replicated in Photoshop

IF THERE was only one filter on the planet you could ever own, it would have to be a polarising filter because of all the things it can be used for – it's a filter that can be used for four different effects. Is that even possible? You've probably already guessed that it is, and it's this versatility that makes polarisers essential for all types of photographers. For landscapes, however, you should never leave home without one, especially when shooting water.

Glare: without polariser



Glare: with polariser



Polarising filters are mainly used to reduce surface reflections and glare on water and glass, alongside their ability to deepen blue skies. But they also reduce glare and increase saturation. Moreover, their ability to reduce exposure by up to 1.5 stops means they can be used as a low-strength ND filter. Most of these effects can't be reproduced in post-processing. They're most effective when the sun is at a 90° angle to the camera.

Using polarising filters couldn't be simpler, whether using them with a drop-in filter system or as a standalone screw-in type. Attach the filter to the lens or holder – some holders have a front attachment for the polariser while others have a recess within the holder itself with dials to turn the filter. Once attached, rotate it until the desired effect can be seen in the viewfinder. Take care when deepening blue skies because over polarisation will leave the sky too blue.

Polarising filters are often used with ND grads and ND filters to combine effects for the best results possible. One thing worth mentioning is that if you're using screw-in filters and would like to use an ND filter alongside a polariser, make sure the polariser is screwed onto the ND. If you attach the filters the other way around the polariser will rotate while the ND is being attached, which will lose the desired effect. Also, if your lens rotates while focusing it's best to manually focus and then turn the polariser for the desired effect after.

Improving skies

Even modern cameras struggle to capture scenes the way the eye sees them, and what appears to be a blue sky can be captured white by the camera. Rotating the polarising filter until the sky is blue is all you need to do but take care not to over polarise the sky. Over-polarisation of skies will look unnatural and can also result in areas of the sky being darker than others.

Removing glare and reflections

Glare and reflections on water sometimes make a shot, but in situations where you don't want them, a polarising filter will be able to reduce or completely remove the glare in many cases. Compose your shot and then simply rotate the polariser until the glare or reflection become invisible. This also works with glass and other surfaces such as car bodywork.



Polarising filters reduce surface reflections and glare, as well as deepen blue skies



Wideangle vignetting

A problem with some drop-in filter systems, particularly those that require polarisers to be attached to the front of the holder, is that vignetting can occur when shooting with a lens wider than 20mm. This can be frustrating if you've just forked out on a 16–35mm lens, but you can take steps to avoid it. If you have a filter system with front attaching polariser, with some you can remove the third filter slot so you only have two slots available. This is ample for most but may be problematic if you often find yourself using three drop-in filters alongside a polariser. If this is the case, look for a holder where the polariser attaches behind the sheet filters.

Stacking filters

Sometimes you'll need to use several filters at once, and with screw-in filters you really only want to use a maximum of two because vignetting will become an issue at wider focal lengths. Also, the more of any type of filter you stack means there's a greater risk of dust and fingerprints. Drop-in filters are better for filter stacking, but you must make sure the filters are clean. Lenspen and filter companies offer a variety of easy-to-use filter cleaning products designed for both larger and smaller screw-in filters.



Stack several filters at once in the holder



You need the right size adapter ring for drop-in filters

The men who shot Tutankhamun

A new book by **Sandro Vannini** features incredible imagery of the legendary pharaoh's tomb. **Steve Fairclough** takes a look at the stories behind them

On 4 November 1922 the historic discovery of the steps to the tomb of Tutankhamun was made in the Valley of the Kings in Egypt. This day was the culmination of an eight-year search in the valley by the archaeologist Howard Carter, who initially took his own photographs of the discovery but quickly realised he required a professional photographer to document the excavation of the tomb and the artifacts within it.

As a result of Carter's request the photographer Harry Burton was loaned to Carter's team. In those days, Burton was shooting straight on to glass-plate negatives, which were coated with silver nitrate, with a large-format view camera. His

imagery included establishing shots within the tomb to note the position of the treasures, close-ups of each artifact and evocative images such as Howard Carter inspecting the casket of Tutankhamun.

In early 1923 Carter's sponsor Lord Carnarvon was tiring of the demands made on him by many media outlets anxious for the next scrap of information on the tomb's excavation, so he sold the exclusive rights to the story to *The Times* for £5,000. Although this was frowned upon by many it gave a clear showcase to Burton's stunning photographs, many of which were made into glass lantern slides and projected by Carter during his frequent talks about excavating Tutankhamun's tomb.

When working in the tombs

Burton illuminated them with electric bulbs rather than flash and positioned reflectors and mirrors to create special lighting effects. He used a neighbouring tomb, known as KV55, as a makeshift darkroom and had to meet Carter's rigorous demands for photographic quality. Carter wouldn't move on to the next stage of the excavation until he had personally approved each image. Over a 10-year period Burton shot approximately 1,400 images, many of which remain iconic today. Indeed, given the conditions Burton was working in, and the comparatively primitive equipment he had, the quality of his images was astonishing.

Below: Canopic jars in alabaster from the New Kingdom, 18th Dynasty, reign of Tutankhamun. The stoppers of the jars of Tutankhamun show the king wearing the nemes headdress and with the vulture and uraeus serpent on his forehead

UNESCO World Heritage sites

Exactly 75 years after the 1922 discovery of the tomb of Tutankhamun, the Italian photographer Sandro Vannini made his first trip to Egypt to photograph UNESCO World Heritage sites for a long-term project. He reveals, 'When I went to Egypt for the first time, in 1997, I realised that there was a lot to do and a lot that wasn't done before; both in terms of a normal storytelling and in the archaeological field.'

Vannini admits he didn't really study the work of Burton, and other photographers who had worked in the Valley of the Kings, too much before shooting in Egypt. He recalls, 'I started to be interested in all the photography about ancient Egypt a few years later. In 2003 and 2004 I started to explore old archives of photography in Egypt. I don't want to seem arrogant but because my photography was connected a lot with the technology, I worked with the technology like a pioneer. My style of photography isn't a style that I can find in other photographers in the field of archaeology. I was doing what a lot of photographers are doing today 15 or 20 years ago, so I never had a photographer as somebody to refer to.'



The golden mask of
Tutankhamun. This
image is an edited
composite of 160
original images





© ALBERT WATSON 2018

King Tutankhamun's Glove, Museum of Egyptian Antiquities, Cairo, Egypt, 1990

Glove story

Albert Watson: How I shot Tutankhamun's glove



'When I got in to photograph his gloves, which I found fascinating, I did a very straightforward shot. I remember a gallery owner saying to me, "Oh, you know, Irving Penn did a shot of a glove." I said, "Yeah, but you know, if you really think that I did that shot because I saw Irving Penn's shot of a gardening glove, you've missed the whole point." I shot these gloves in a straightforward passport picture type of way because it's not so much about the photograph, it's the fact that in front of you is Tutankhamun's glove and that's something you've never seen before. I guarantee that 99.99% of people that saw my shot of Tutankhamun's glove had never seen it before. Irving Penn's shot of the garden glove was textural; he found an old glove, photographed it with a Hasselblad and then did a platinum print. It's a beautiful shot, it's textural but it's not conceptual. Tutankhamun's glove is conceptual and it lives or dies on that. Anybody could have done that picture but not everybody would have spent two-and-a-half years to try and get into the Cairo Museum. Some of the work I do is conceptual and isn't meant to be amazing photography.' The glove image is from the Albert Watson book *KAOS*, published by Taschen. See www.albertwatson.com

Cameras and equipment

The results of Vannini's exhaustive work feature in the recently published Taschen book, *King Tut. The Journey through the Underworld*, which includes around 10 images shot on film, with the rest being digital. He explains, 'This digital photography was done with only two cameras. At the beginning I worked with a Silvestri camera with Rodenstock lenses and the multi-shot Imacon digital back – this equipment was used for the first part of my work in Egypt from 2004.'

Vannini adds, 'In 2012 I switched to the Hasselblad HD4, the multi-shot one with the megapixels and I will now move to the new one that I saw recently – the 400-megapixel [H6D-400c MS camera]. The kind of work I'd been doing at the beginning with the Imacon [back] was more complicated than today with the Hasselblad, but at that time it wasn't possible to have such a simple digital camera with that quality. The Imacon digital back was the highest-performance digital back on the market when I bought it.'

Challenging conditions

Like Harry Burton many decades earlier, Sandro Vannini faced some big challenges. He explains, 'Before we started to shoot in the Valley of the Kings all of the photographers before me had used normal yellow lights or flashes. None of them had ever used HMI lights but we brought a huge number of torches there, with a generator outside. In the Valley of the Kings the electricity supply isn't stable but our electric system required a lot of power and had to be very stable. So we were obliged to have a very big power generator outside to provide all of the electricity for lighting, computers, cameras, everything.'

He adds, 'I remember when we lit the big tomb of Ramesses VI – KV9



© SANDRO VANNINI 2018

Sandro Vannini is an Italian photographer and filmmaker who began his career in 1982. Since 1997 he has been best known for his work photographing ancient Egyptian culture. He is director of the company Laboratoriorosso, which specialises in publishing, exhibition logistics and documentary making, among other projects. To find out more go to www.sandrovannini.com

in the Valley of the Kings – we brought all this light and it was like the set of a movie. Nobody had done this before. All of the archaeologists and curators who were around went inside this and saw, for the first time in history, the tomb lit by white light with no colour casts. The colours were as they are in reality for the first time. Even those who painted the tomb thousands of years ago were working with oil lamps, a very yellow light, so nobody had seen the real colours as they are before.'

The other challenges are the heat and the dust. The larger, deeper tombs have relatively stable temperatures but the small tombs that are closer to the surface can have temperatures of more than 50°C in the summer, thus causing huge potential problems for digital equipment.

Vannini reveals, 'The tombs are never clean. There is always a very soft, light dust – like a powder – and when you move this dust goes everywhere; inside the cameras and



Above left: Sandro Vannini shooting a King Tutankhamun artifact in the Egyptian Museum, Cairo, Egypt, 2017
Above right: His lighting set-up for shooting in the Valley of the Kings, Egypt, 2005





Left: A scene from the burial chamber of Tutankhamun painted on limestone. The middle part shows Tutankhamun standing with the goddess Nut

Below left: These small coffins, or coffinettes, were found inside the alabaster canopic jars of Tutankhamun

Below: Detail of a diadem with uraeus and vulture. Howard Carter found this over the wig that had been put over the shaven head of Tutankhamun

inside the ventilation of the computers. You can't bring in air conditioning to bring down the temperature, so the only way was to bring ice inside aluminium boxes. These boxes were the table on which we were using the computer and where the camera would wait to be used again.'

Shooting the mask

As well as the problems of the locale, various technical hurdles had to be overcome by Vannini to shoot the artifacts of Tutankhamun, most notably when shooting the mask of the boy pharaoh. 'The mask is gold inlaid with a lot of different stones; these can go from a red amethyst to dark blue stones. The difference in the exposure of this picture from the point at which the light touches the gold, and there is a flare, and the lowest point in exposure – the very dark blue stone – is more than 10 stops. No one camera is in the condition to record a 10-stop range without using [editing] software.'

He continues, 'If you want to record a colour exactly as it is you have to bring the exact light that that stone or metal needs to have. I only had to make 10 pictures working on the 10-stop difference between the gold and the dark stone; going down [in exposure] in 10 pictures to arrive at the [correct exposure for] stone. The same pictures were done with the multi-shot assistant, so that's 16 shots for each picture. So, to do the mask, I shot 160 times but it's the most correct image of the mask ever



done. This is the technologically creative part of my work. To make the mask image we spent three weeks in post-production.'

About the book

The idea behind Vannini's new book is that, rather than being a straight photographic record of the treasures of Tutankhamun, it tells the story of how the pharaohs journeyed into the underworld.

Vannini reveals, 'We wanted to make a book that would tell the story of this voyage in the underworld. It's the best way to understand what you go to see in Egypt because without



King Tut. The Journey through the Underworld, with photography by Sandro Vannini. ISBN: 978-3-8365-7146-3 RRP £50. www.taschen.com

understanding this it's difficult to understand more than what's on the surface... like how big the pyramids are or how nice the statue of the Sphinx is. To approach Egyptian civilisation it's important to learn this basic part of their religion, otherwise it's just a superficial approach.'

Whether it be the photographs of Harry Burton, Sandro Vannini or Albert Watson, what's crystal clear is that it's the sheer power of the imagery of Tutankhamun's tomb and treasures that has captured the imaginations of generations all over the world.

Inbox

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LETTER OF THE WEEK

Persons of Interest

What a fantastic issue AP 29 September is. I have been an AP junkie for years as every week you produce wonderful surprises. I am addicted to my weekly fix. But this week I have been treated to an exceptionally high dose of my medication with all those great environmental portraits in your Round Five Persons of Interest APOY.

My favourite genre in photography is environmental portraits, which is very hard to do well and explains why most photographers avoid this speciality. I love the adrenalin rush of working with people, and loved every image in this APOY round and appreciate the skills of each photographer.

Also this latest offering by Harry Borden of Hillary Clinton together with his story was masterful. Harry certainly knows his game and I am a great admirer of his work produced under such great pressures. This



John loves his weekly fix of AP

piece shows that everyone who courts the public to promote their cause needs to co-operate with and respect the media, no matter how great the individual may think they are.

Thank you to your whole team for their hard work in producing the magazine each week.

John Heywood

Win!

SAMSUNG

The MicroSDHC EVO Plus with SD adapter 32GB Class10 UHS

Grade U1 card will support 4K and has read speeds of up to 95MB/s and write speeds up to 20MB/s.

www.samsung.com/uk/memory-cards/



In response

Michael Topham's excellent news item introducing the Canon EOS R system (7days, 22 September) was spoiled for me by the first sentence. Canon could not have responded to Nikon's Z system in four weeks because it takes as many years to introduce a new product as complex as a camera. Canon has had four years of watching the steady improvement of the A7 series, why would they be responding to the Z7? Nothing from Nikon could have worried them as much as the

way that the A7 and A9 have eroded their market. No, they have both taken four years and are bringing out their respective systems for Photokina. Bar-room experts and forum members have been wondering why Canon and Nikon had not yet brought out a full-frame mirrorless and now we know; they were working on it. A new camera system takes a lot of resources and many iterations of design, prototype, test, debug, refine the design and so on.

Canon and Nikon had no choice but to introduce these systems but

they had to get them near enough right from introduction, or their companies would not survive. Sony has grabbed a lead in photographic technologies, particularly sensor design, because they have been number one in broadcast and video since about 1980. Let's hope the Nikon and Canon engineers' efforts are good enough, because photography without Canon or Nikon would be less interesting. I think they'll survive, partly because some of us still want SLRs but mainly because they both know photographers and understand what we want far better than Sony.

John Black

We are well aware of how long it takes to develop a camera, having visited many of the factories in Japan in recent years. It probably wasn't the best word to use, but the EOS R is a response of sorts to Nikon, even if it's been in the pipeline a while. Our review sample of the EOS R arrived in the office this week, so look out for a full review very soon! – Michael Topham, Reviews Editor

Choices, choices

Wow, what a few weeks for camera launches! Nikon's new Z series plus the D3500, Canon with the EOS R, Fujifilm with the X-T3 and GFX 50R plus announcing the development of the GFX 100S, and now Panasonic announcing the S1 and S1R full-frame cameras, and there are probably others that have slipped under my radar.

Has there ever been a better time to be a photographer/videographer/blogger? All these new launches and, from what I have seen, not a bad camera among them. On top of the new cameras there have also been so many developments on the lens front, with the 'L' mount, the new Fuji XF 33mm f/1.0, Nikon's 58mm f/0.95 Noct, and Canon's 28–70mm f/2.0, to name a few.

It shows that the marketplace for photography and videography is healthy and strong which is great news for all of us. I'm so excited for my hobby, with everything that is going on within the industry right now. I feel that I am like a young kid in a toy shop with their birthday money to spend. Choices, choices, choices!

Martin Norden



The ambassadors' reception

I have just read your field test article *The Big Switch* (AP, 29 September). I'm curious to know whether the writer, James Abbott, is a Sony Ambassador. Perhaps this could be clarified when writing these articles?

As one of the many wanting to make the jump to lighter equipment, it would be really helpful to see an article on the mirrorless cameras being used for motorsport photography. From what I understand, they are still not quite there when it comes to high-speed focusing? Unless you count the A9 of course, but that's way out of my price range.

Paul Hyde

James isn't a Sony ambassador. We don't often run gear-related features by brand ambassadors in our technical section, but on the rare occasions that we do we always clearly mention that they are. It can sometimes be useful, when they have had access to a new camera before anyone else, to get their perspective on how it compares with the model it is replacing – Nigel Atherton, Editor

Crypto-feminism?

I was slightly concerned by the unreconstructed crypto-feminism implicit in Angela Nicholson's article (*Viewpoint*, 29 September). Let me begin by stating that I fully support the RPS's Hundred Heroines initiative and, indeed, I was one of the first RPS members to join their Women in Photography special interest group earlier this year.

My enthusiasm for the subject,



testing and reviewing the A7R, lens availability was limited so I didn't feel compelled to make the switch back then. Over time, as I began to shoot more and more landscapes I started to see some deficiencies in the D610 that I knew I could resolve with an upgrade. They were, of course, things I could live with, but at the same time I was becoming more and more frustrated, the D610 doesn't offer a live histogram in live view, so when shooting with a Big Stopper you have to wait for a long exposure to finish before you can check for shadow or highlight clipping. And while we're on the subject of Big Stoppers, one thing that drove me mad was the fact that the D610 couldn't 'see' through extreme ND filters in live view – the LCD screen would be black. The same problem occurred at night – you couldn't see a thing

Plus, when shooting at night or with a Big Stopper the eye-piece cover that was essential to avoid light leaks is a separate cover that has to be attached in place of the main eye-piece, making both easy to lose. Something I'd learned over the years about DSLRs is that they certainly don't shake off dust. They're magnets for it. And sensor dust was another issue that was driving me to distraction. Having to clean my sensor every other week was becoming tedious and having owned Fujifilm cameras for a number of years, I knew that mirrorless cameras didn't suffer as badly from sensor dust. The question was, did I stick to what I know and keep costs down by upgrading to a Nikon D850, or should I take the bolder and more expensive approach of a complete system change by switching across to the Sony Alpha 7R III?

37

Paul was interested in the recent article about switching to a mirrorless system

however, is based on the fact that, just as in all other art forms, women sometimes contribute a unique perspective, which deserves to be acknowledged and valued. More than that, without the female interpretation, photography is debased and diminished.

What is misguided and futile is to strive, as Angela (and some others – even within the RPS) purports, for numerical equivalence between men and women in our hobby. In western cultures, boys and girls are socialised differently. They develop different interests and preferences. More males than females go duck shooting; more females than males join pony clubs. There is really no reason why photography should be equally attractive to both sexes. What is crucially important is that there should be no discrimination based upon irrelevant conditions such as sex, race or religion and that men and women should have equality of access and opportunity to follow any hobby they choose.

In the meantime, let us celebrate the unique contribution made by those women who, both now and in the past, have taken up a camera and have produced amazing photographs.

Eric Begbie

Bill was impressed by our article about the Lomo Lubitel TLR



I'm not sure what 'unreconstructed crypto-feminism' is, Eric, but I'm happy to join you in celebrating the contribution to photography made by women past and present. One of the biggest changes I have noticed over the past 30 years is that a hobby that was once dominated by men is now much more evenly split. Indeed the lower you go down the age range, the higher the proportion of women there are. Once you get below about 25, women clearly outnumber men – Nigel Atherton, Editor

Cashback carry-on

I recently purchased a Panasonic DMC-FZ2000 from Wex, on which there was a £100 cashback offer. The camera duly arrived and then I had to register the camera to get my £100 back.

I was told I'd have to wait 35 days for payment, to avoid fraudulent claims. So after 35 days I sent all the documentation by post and three days later had an email to say that my claim had been verified and I would receive a cheque within 28 days. So it took about 60 days to get the cashback. Why can't manufacturers just reduce the price of the product instead? After this process I would never again purchase a product with cashback. **Malcolm J Preston-Green**

And another thing

Rod Edwards' item was brilliant (*From Russia with Lomo Love*, 29 September). Since the Lubitel 166+ has been re-engineered it's basically a 'new' camera. So surely it qualifies for a test in AP, if you can find anyone who knows enough about TLRs to test one. One for the vintage specialists?

Also, I've long noted that your photo competitions are starting to look tired.

Competitors need more of a challenge. May I suggest a few variations, perhaps? Examples include Pastoralism (farming minus plough and combine harvester, tending sheep etc), and Folk events (such as Haxey Hood and the like). **Bill Houlder**

APOY 2018

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*FOR THE PURPOSE OF THE COMPETITION, THE DEFINITION 'AMATEUR' REFERS TO A PERSON WHO EARNS 10% OR LESS OF THEIR ANNUAL INCOME FROM PHOTOGRAPHY OR PHOTOGRAPHIC SERVICES.



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Round Eight Travellers' Tales

Every location has its own unique feel. If you are looking for inspiration visit the oldest part of a location, and then the newest part. Or climb to the highest point and look down on your temporary home. Get up early and visit a local market, or stay out late and shoot lights reflected in water. Talk to people, but try not to 'steal' a shot.

YOUR FREE ENTRY CODE

Enter the code below via Photocrowd to get one free entry to Round Eight - Travellers' Tales

APOY81756158

ROUND EIGHT CLOSING ON 26 OCTOBER

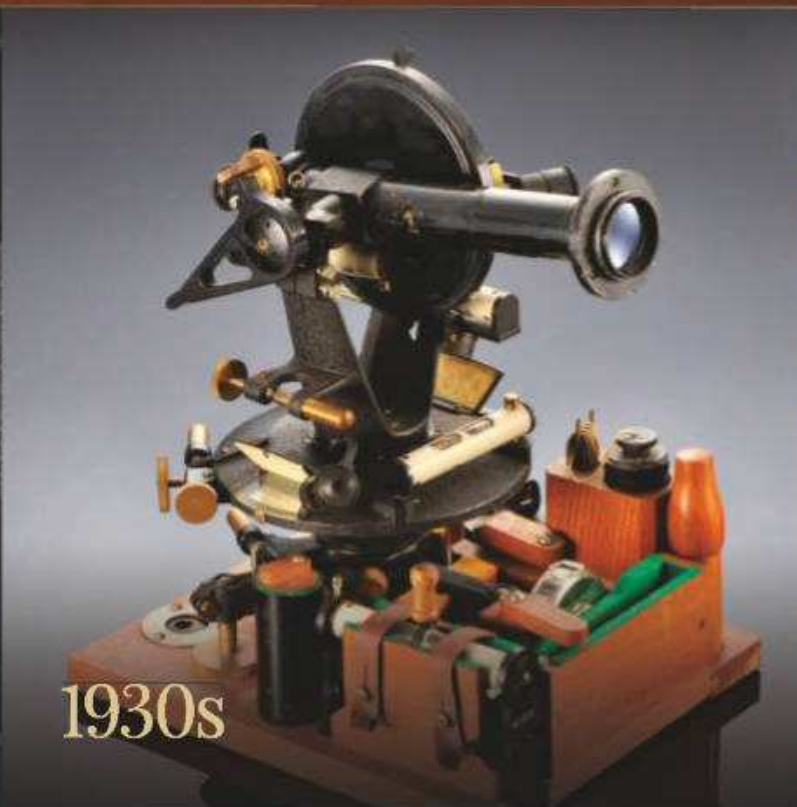
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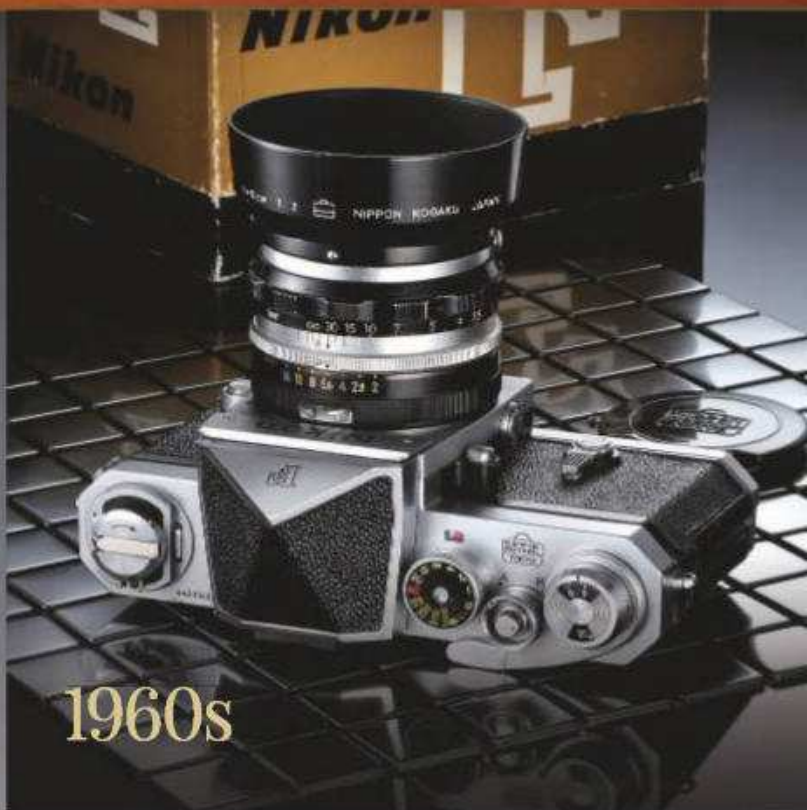
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1950s



1960s

THE MAKING...



2000s



2010s



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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Pete Sharpe, Surrey, UK



Pete is no stranger to photography and camera equipment. In fact, he has spent his whole working life surrounded by all things photographic. As a manager of Jessops, Pete has worked across many of the London stores.

But it didn't start there. At the age of 16 Pete was given a Cosina CT1G film SLR by his uncle and when he turned 18, he studied an Art Foundation course in Southampton. He's been hooked on photography ever since!

Three's a crowd

1 Pete has made the most of the golden light and misty conditions in Richmond Park at sunrise. His exposure is spot on as he's retained detail in the deer. Sony Alpha 57, 18-250mm, 1/250sec at f/5.6, ISO 250

Strike a pose

2 This is a beautiful atmospheric portrait with stunning rim lighting and plenty of shadow detail. Pete has done well to get close enough to his subject to capture this thoughtful pose. Sony Alpha 57, 18-250mm, 1/400sec at f/9, ISO 800



Breakfast club

4 This shot was taken early one morning in October while Pete was on his way to work. He spotted the group of deer and quickly parked his bike and ran back to the spot. He only had his compact camera with him, so it just goes to show, the best camera is the one you have on you.

Samsung Galaxy Zoom, 1/1250sec at f/5.1, ISO 100





Manfrotto The Reader Portfolio winner chosen will receive a Manfrotto PIXI EVO tripod worth £44.95. Visit www.manfrotto.co.uk

Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling you to shoot ground-level images. It's adjustable, with two-section legs featuring five different steps that adapt the footprint to uneven surfaces. With a payload of 2.5kg, you can tilt the camera 90° to capture incredible images.



YOUR PICTURES IN PRINT

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio



Panning for gold

3 As with all wildlife photography, sometimes you just have to be in the right place at the right time. Luckily Pete spotted this group of deer running past him and managed to grab a quick panning shot. The result is a sharp foreground subject with lovely background blur and a sense of movement in the subject's legs. Sony Alpha 57, 18-250mm, 1/25sec at f/5.6, ISO 200

Morning breath

5 By careful positioning of the camera, consideration of the backdrop and exposing for the subject, Pete has captured the stag and its breath backlit by the sun as well as plenty of shadow detail. Getting up early was certainly worth the effort as Pete has managed to capture a beautiful, atmospheric scene. Sony Alpha 65, 18-250mm, 1/400sec at f/6.3, ISO 200



IN ASSOCIATION WITH

ROTOLIGHT

Try before you buy

Not sure if Rotolight's lighting kit is right for you? Never fear, because the company's latest promotion could be right up your street...



Hiring Rotolight kit is a great idea for one-off shoots

It's pretty unlikely you'd buy a new car without taking it for a test drive first, so it makes sense to apply the same kind of thinking to other high-value purchases too.

If you've had your head turned by Rotolight's innovative lighting gear but have been nervous about the cost, then you'll be excited to learn about the company's latest fantastic promotion.

Rotolight has teamed up with leading hire company Hireacamera to give you the opportunity to 'try before you buy' the latest in lighting technology before committing to part with your cash. If you like the results you get and decide to go ahead with the purchase, you'll even get the cost of your hire period refunded (T&C's apply, see boxout, right). Alternatively it's a great way to hire Rotolight's products for rare, infrequent or one-off shoots.

The new promotion means that you can take advantage of a three-day weekend hire, or weekday

rental, of a number of different lighting kits. Free collection is available via a number of retailers across the UK.

Rotolight's full range of lighting set-ups, including the NEO 2, AEOS and Anova PRO 2, are available, all of which offer powerful, bi-colour, continuous LED light with High Speed Sync flash capability. Ideal for both photographers and videographers, Rotolight LEDs are highly regarded for their outstanding colour accuracy (CRI 96, TLCI 91), and are easy to use thanks to electronically adjustable brightness and colour temperature. With these tools, you can match the lights perfectly to the ambient lighting conditions of your shooting environment.

Another plus point of using Rotolight is zero recycle time between flashes, ensuring that you never miss a moment – meaning they are the perfect partner for modern cameras that are capable of high frame rates, such as many

The innovative lighting kit is great for both stills and video shoots

Rotolight kit is the perfect partner for today's mirrorless cameras

of the latest mirrorless models.

If videography is more your thing, all Rotolight LEDs come with a customisable suite of built-in CineSFX™ which have been designed in conjunction with visual effects veteran Stefan Lange (*Skyfall*, *Batman*, *Tomb Raider*), to simulate certain lighting effects, such as a paparazzi, lightning and fire for added creativity on set.

Speaking about Rotolight





equipment, director Kevin Chapman, who has won three BAFTAs and two RTS awards, says, 'Rotolights are a very flexible piece of kit. They've opened up a whole new window of how to direct and how to shoot. Extremely fast, extremely light, extremely reliable, they're just a fantastic tool.'

Rotolight is a pioneering British technology company which specialises in creating LED products for photographers and filmmakers. It has developed many industry-first features and has won numerous accolades and awards for its innovation, technical excellence and product quality. It is a family business, with a long-term outlook allowing it to focus on providing high-quality products and a unique customer experience.

Rod Aaron Gammons, the Managing Director of Rotolight, says, 'We are delighted to announce this scheme with Hirecamera, to provide creative imagemakers the opportunity to test the latest in

LED lighting technologies on their next shoot and utilise first-hand the advantages of our unique "shoot what you see" lighting technology, with industry-first innovations such as HSS flash with zero recycle time, and built in CineSFX™ for filmmakers.'

As well as the NEO 2, AEOS and Anova PRO 2, you can take various accessories for a test spin. HSS wireless triggers are compatible with a wide range of camera brands, including Canon, Nikon, Olympus, Panasonic, Sony and Fujifilm.

THE SERVICE

Rotolight's Try Before You Buy Service is available through the Hirecamera website, with free next-day collection from participating retailers. You can hire Rotolight kit for any length of time and claim a refund for a maximum of three days' hire. Terms and conditions apply. See hirecamera.com/rotolight, where you'll also find a full list of retailers and locations where you can pick up the kit.

How it works

WHETHER you're interested in the on-camera NEO 2, the ultra-portable location light AEOS, or the pioneering studio or location LED Anova PRO 2 (or even all three), you can give them a try through the easy-to-use Hirecamera website. There's even a range of compatible accessories that you can check out too, including HSS wireless triggers, light modifiers, rechargeable batteries and rain covers. Take advantage of up to three days' hire, and if you decide to go ahead and buy, you'll be refunded the hire cost from your purchase – see hirecamera.com/rotolight for terms and for more details on the process.



Plenty of different subjects can benefit from the addition of one of Rotolight's powerful lighting kits



Their large strong bill enables them to feed along the coast
Nikon D800, 600mm, 1/1600sec at f/8, ISO 640

ALL PICTURES © OSCAR DEWHURST



Photograph early or late in the day when the birds are most active

Nikon D800, 400mm, 1/2500sec at f/7.1, ISO 640

WILDLIFE WATCH

Oystercatchers

Oystercatchers are large, stocky waders, making them excellent photographic subjects, says **Oscar Dewhurst**

OYSTERCATCHERS have a long orange-red bill and legs, with white patches on their wings and tail, black upperparts and white underparts, making them very distinctive. Their call – a loud piping whistle – identifies them from a distance. The large, strong bill, means they can feed on prey unavailable to other waders, such as cockles, mussels and other bivalves, which they force open. They breed in a wide range of habitats, including saltmarshes, beaches (sand and shingle), alongside waterbodies and in agricultural land. During the winter, large flocks congregate on estuarine mudflats and saltmarshes.

At this time of year, birds will have returned from their breeding grounds, so large flocks can often be found together on the coasts where they feed. Most coastal sites will have oystercatchers present, although they can often be wary, and if in a flock, if one bird gets spooked, the whole flock can take off with it!

I always like to photograph early or late in the day, as when the sun is lower the quality of light is much better. These times also coincide with the highest activity levels of birds, and lowest activity levels of other people who could otherwise disturb them while you are in the middle of photographing them.

KIT LIST

Tele-converters ▶

Oystercatchers are wary and can be easily spooked. Tele-converters will increase the magnification of your lens (usually by 1.4 or 2x), and are a good way to minimise disturbance to the birds.



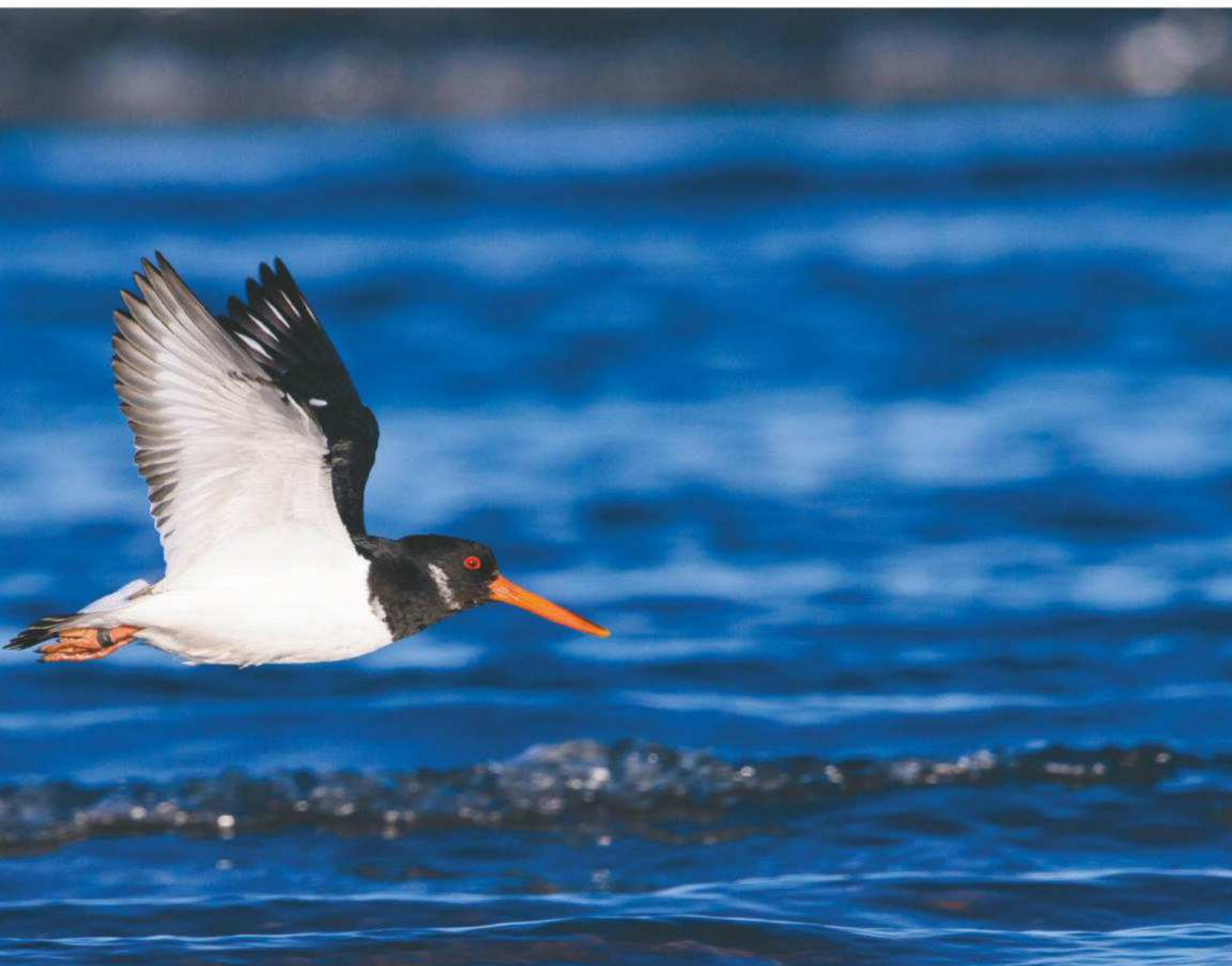
Binoculars ▶

Binoculars are invaluable for finding your subject, as well as for watching out for other wildlife. They are much lighter and clearer to look through than a camera. They are also great for when you want to put the camera down and just watch!



Oscar Dewhurst

Oscar Dewhurst is an award-winning wildlife photographer from London. Currently studying for a Master's degree in Biology at Durham university, he has photographed a wide range of subjects, ranging from urban foxes and bitterns to rainforest wildlife in the Peruvian Amazon. www.oscardewhurst.com



Shooting advice

On coasts, waders will often work their way in one direction along the shoreline. This means that with a bit of planning, images can be obtained without disturbing the birds. Watch from a distance to see which way they are going, then move ahead of them and position yourself so they are coming towards you. I've often found that if you are lying prostrate on the ground, birds are much less bothered than when you are standing up. Looking at tide times is also important when shooting at the coast.

I always like to photograph wildlife from their level, and it's no different with waders. The resulting images are far more intimate. Diffuse foregrounds and backgrounds mean the subject really stands out. Oystercatchers will provide a range of different images, from individual birds feeding to flocks roosting at high tide together. Birds will often fly up and down the coast, giving opportunities to photograph them in flight, and at high tide, large flocks can be pushed onto inland gravel pits. This gives the chance to photograph huge flocks as they wheel around together in the sky. Experiment with slow shutter speeds and motion blur. Try to keep your camera tracking the bird as well as possible though, to keep the head sharp.

At high tide, large flocks will gather
Nikon D850, 400mm, 1/8000sec
at f/6.3, ISO 1600



Oystercatchers often fly up and down the coast
Nikon D800, 400mm, 1/4000sec
at f/7.1, ISO 500



About the Oystercatchers

The UK supports up to 45% of Europe's population of oystercatchers in the winter, making it an internationally important location for them.

- **Location** Can be found along the UK coastline all year round. Some birds breed inland, particularly in East Anglia and northern parts of England and Scotland.
- **Size** Length 40-45cm; wingspan 80-86cm
- **Nest** 2-4 cryptic eggs are laid in a bare scrape on pebbles, on the coast or on gravel islands.
- **Diet** On the coast, mainly mussels and cockles; inland, primarily worms.
- **Population** 110,000 UK breeding pairs; increases to 340,000 birds in winter.

Technique LIGHTROOM SKILLS



James Paterson

James is as skilled a photo editor as he is a photographer. His work has appeared in countless magazines and books, and in 2014, he was appointed editor of *Practical Photoshop*. His subjects range from portraits to landscapes, architecture and underwater scenes. For James, Photoshop is more than just a work tool. Visit www.patersonphotos.com

Lightroom tips

Classic vs CC

Does the new version of the much-loved Lightroom editor have the edge over its Classic companion?

James Paterson weighs the pros and cons of each

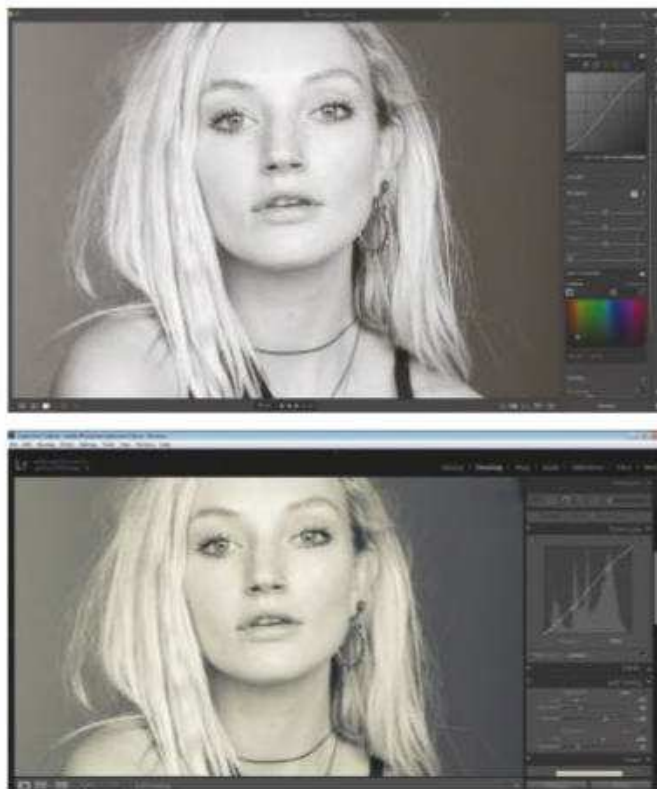
1 What's in a name?

Long-term users and beginners alike may be confused about their Lightroom options. Lightroom now exists in two main forms: Classic and CC. Lightroom Classic (previously LR CC) is the same app many LR users have

been enjoying for years. By contrast, the new LR CC departs from the traditional method of storing photos on a local drive. Instead, original photos are uploaded to online cloud storage so they can be accessed, edited and synced across your desktop, tablet and phone.

2 Picking a plan

Adobe offers three Lightroom and/or Photoshop plans. At \$9.99 a month, the Photography Plan gets you both versions of Lightroom – Classic vs CC – plus Photoshop CC. However this only comes with 20GB of cloud storage, which is unlikely to be enough if you want to embrace the LR CC workflow fully. The second option, which is also \$9.99 a month, gets you LR CC with a healthy 1TB cloud storage, but no Photoshop CC or LR Classic. Alternatively, you can get all three apps plus the 1TB cloud storage for \$19.99 a month.



4 Cloud or local storage?

Do you want to store all your photos on the cloud or locally on a hard drive? This decision goes to the heart of the Classic vs CC debate. The cloud offers ease of use across devices and is arguably safer than local storage (unless you've adopted a rigorous backup routine). But even with Adobe's 1TB of cloud storage, space will be more limited on the cloud and uploading photos may take time.

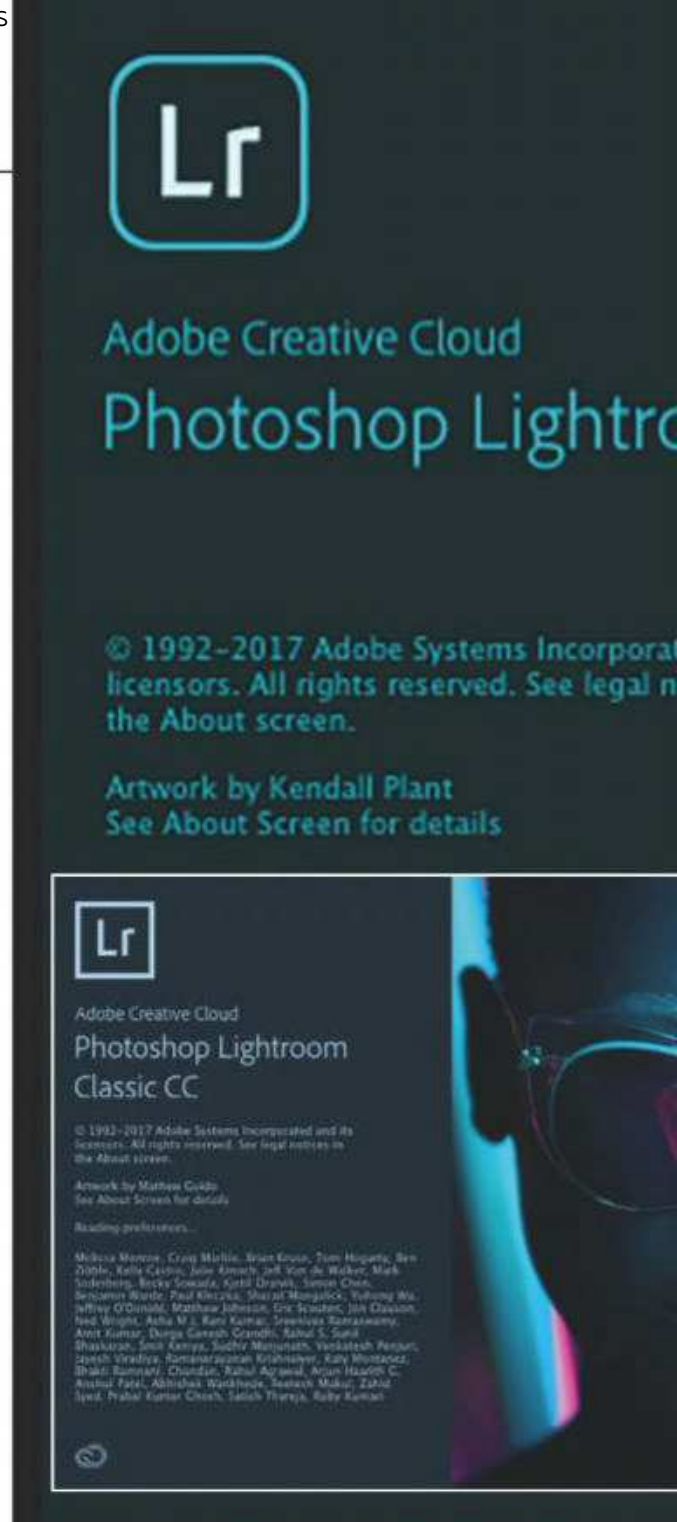
3 Important similarities

Both versions share a range of useful features. The Develop controls are mostly the same: there are near-identical tonal sliders, selective adjustments, tone curve, split toning, HSL controls, black & white tools, presets, profiles, spot removal and more. Both also let you organise photos with flags and stars. However there are fundamental differences. The big question is, which version is right for you?



5 Integration with mobile

LR CC has been designed to work seamlessly across all your devices. All changes sync and update, so you can begin editing on your desktop, then switch to your tablet or phone – and everything is synced. For those who edit on the go, the seamless workflow offered by CC is the better option.



om CC

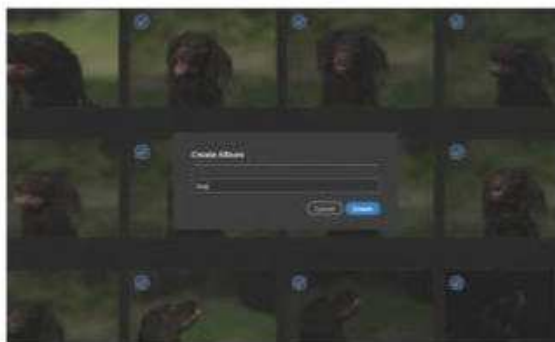
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otices in



Adobe offers three
Lightroom and/or
Photoshop plans

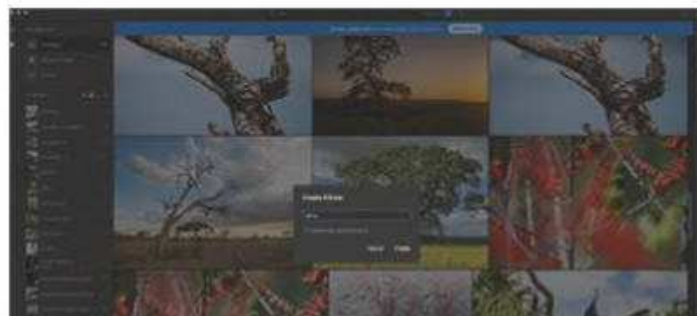
6 Import dialog

The Import dialog is one of the cherished features of LR Classic (so much so that when Adobe tried to 'simplify' it a couple of years ago the uproar caused an immediate U-turn). Among the comprehensive options, you can apply presets on import, convert to DNG, add keywords, create collections and much more. By contrast, other than an 'Add to an album' option the CC import dialog is completely bare.



8 Albums or Collections?

Experienced LR Classic users will be aware of the power of Collections. They let you create groups and categories of images without needing to shift around files or make copies. LR CC doesn't have Collections, but it does have Albums, which work in the same way. However LR Classic's Collections are more advanced, with options to create Smart Collections based on parameters like camera data or star ratings.



7 Clever searches

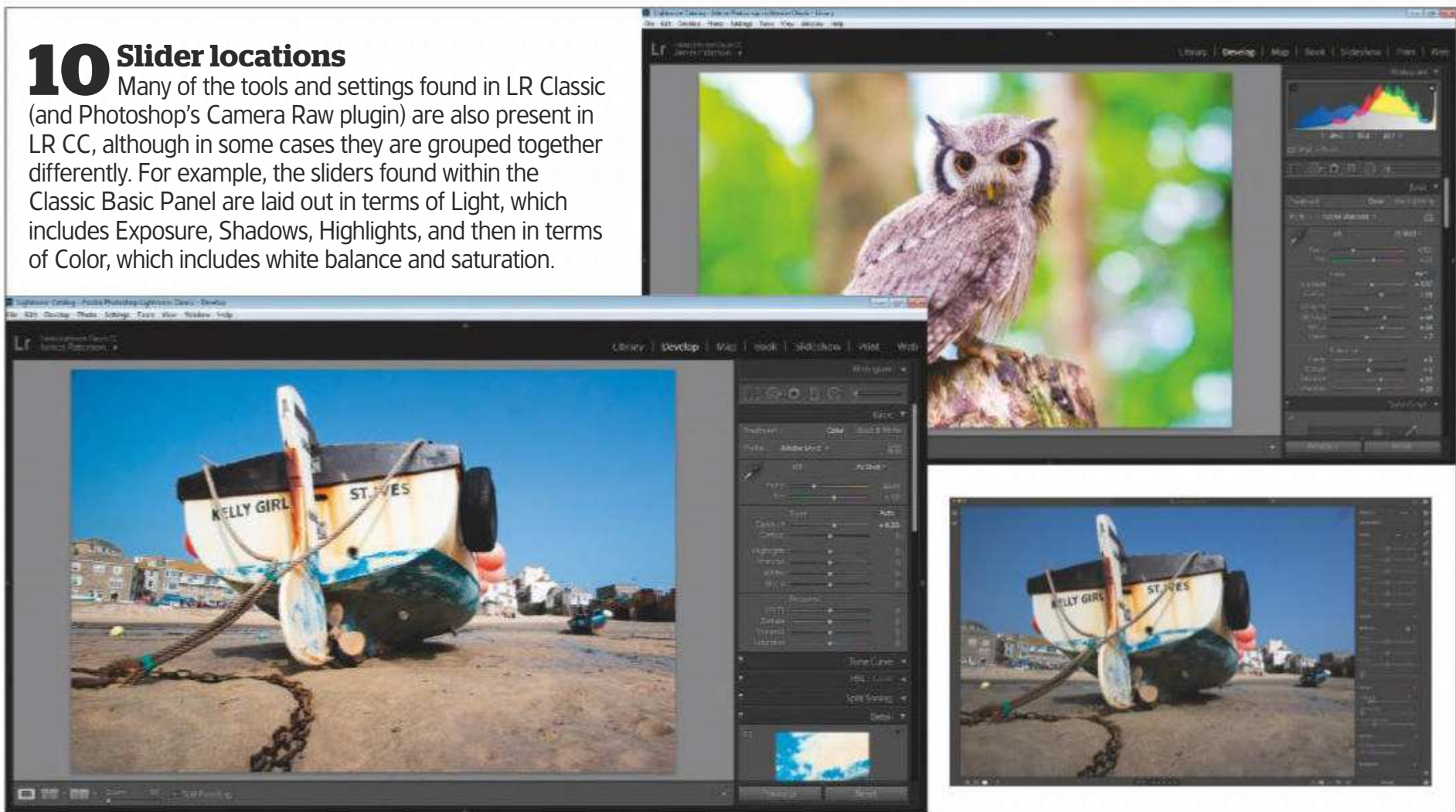
One of the stand-out features in LR CC that isn't on offer in LR Classic is the Search bar. As you'd expect, this lets you search your image library. But the clever thing is that it can recognise subjects and types of scene – like the search for trees here (left) – even if there are no keywords or tags attached to the images. Powered by machine learning, this is the future of image cataloguing – and great news for those who hate keywording.

9 Dual monitor support

Using dual monitors is essential to many photographers. It means we can place all our panels and tools on our secondary screen, leaving our main display free to display the image as large as possible. Unfortunately, it's only an option with LR Classic – LR CC's single window interface doesn't work across dual monitor set-ups.

10 Slider locations

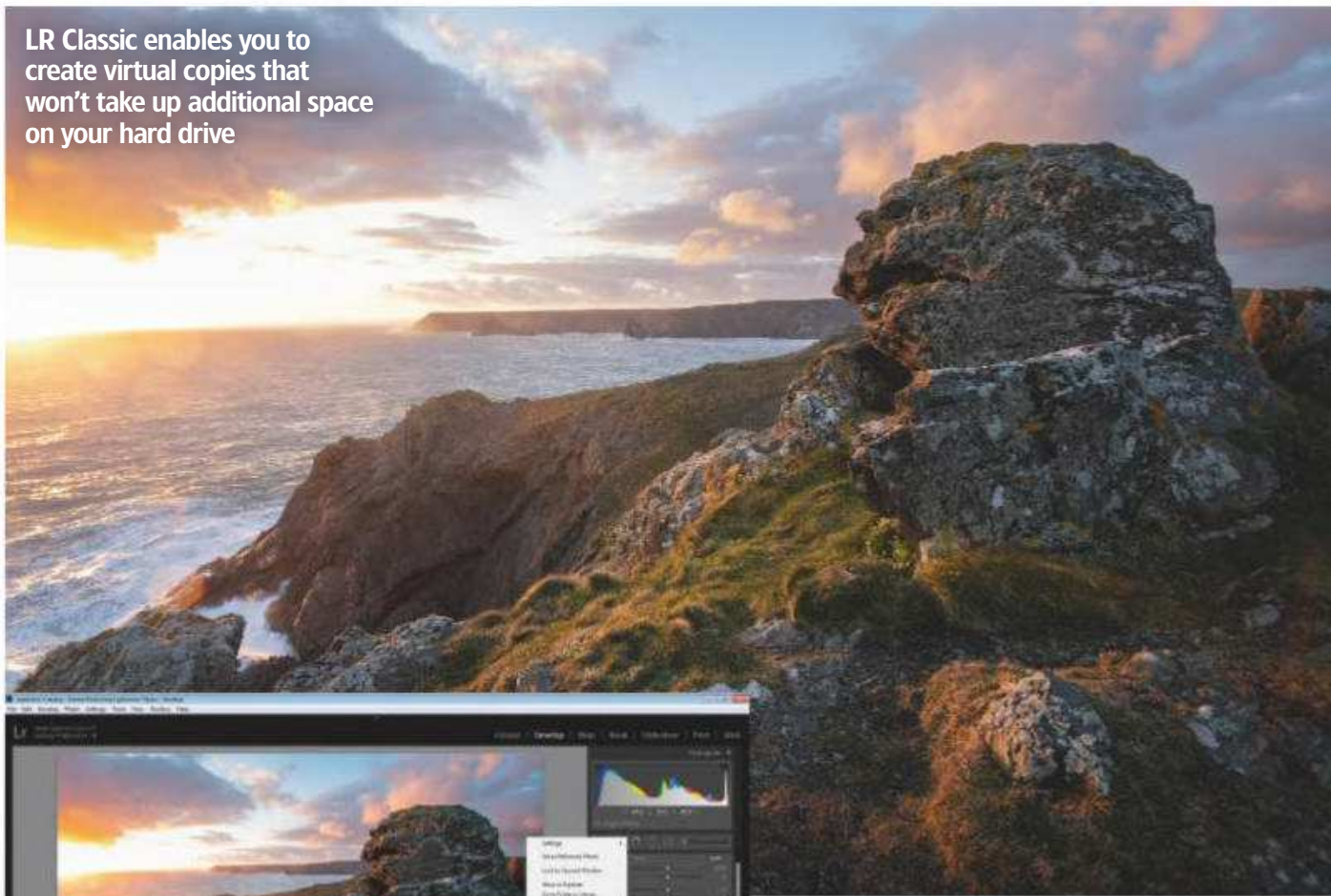
Many of the tools and settings found in LR Classic (and Photoshop's Camera Raw plugin) are also present in LR CC, although in some cases they are grouped together differently. For example, the sliders found within the Classic Basic Panel are laid out in terms of Light, which includes Exposure, Shadows, Highlights, and then in terms of Color, which includes white balance and saturation.



11 Workflow tricks

Lightroom edits images by changing their appearance within the program rather than altering the pixels in an open-edit-save workflow that Photoshop employs. As such, the approach brings several workflow benefits such as Virtual Copies, which let you make several versions of an image without creating memory-sapping copies on your drive. It's another useful workflow feature that isn't on offer in LR CC.

LR Classic enables you to create virtual copies that won't take up additional space on your hard drive



12 History panel

Found to the left side of LR Classic's Develop Module, the History panel remembers every single edit you make to an image, so it's useful if you need to retrace your steps or restore a previous version of your image. LR CC lacks this helpful feature.



13 How do they sync?

If you adopt the LR CC cloud-based workflow then your original photos are stored in the cloud and any edits are synced to your library instantly. LR Classic works differently – you can still edit synced photos on mobile devices using LR Mobile, but rather than the originals you work on Smart Previews, which are then synced back to your main image library the next time you open LR Classic on your desktop.

14 Syncing in LR Classic

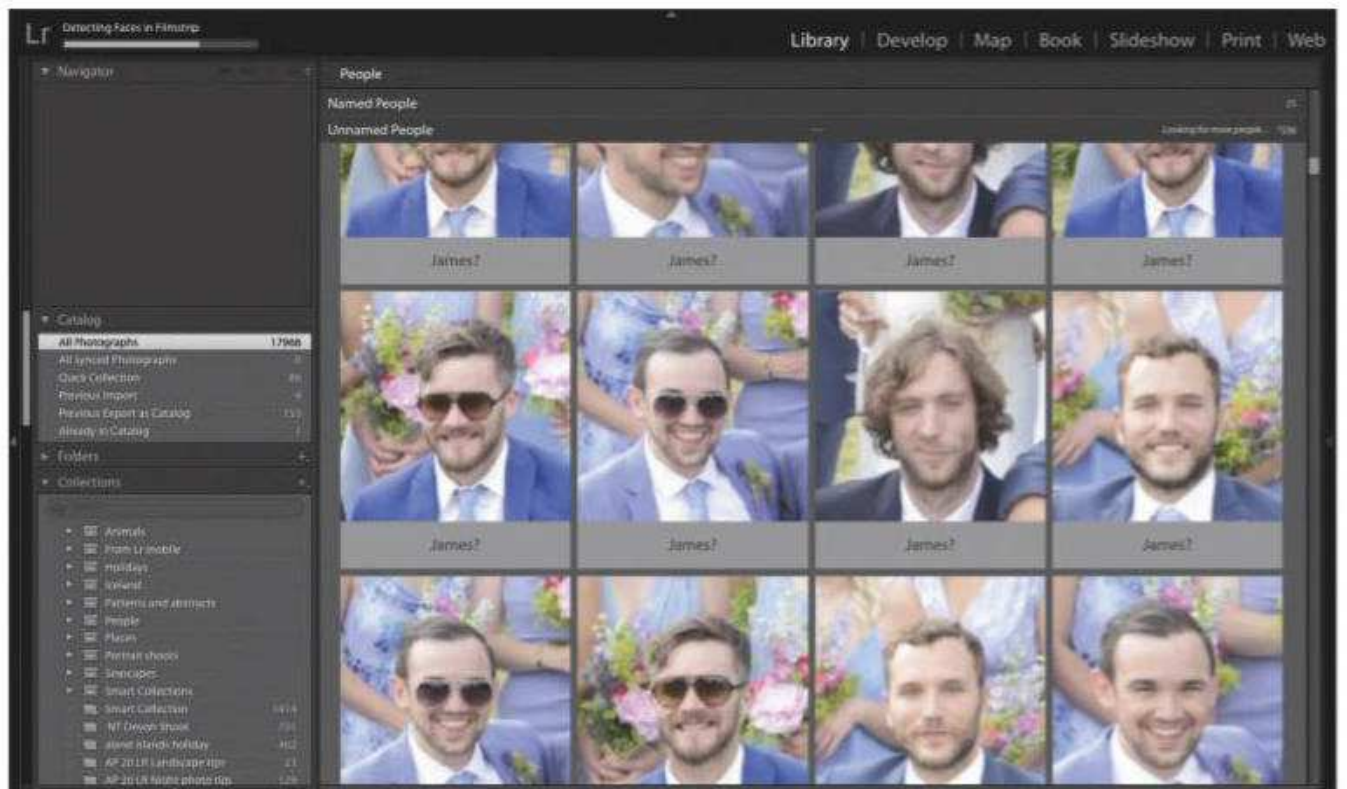
With Classic, you have to manually choose which collections you'd like to sync by clicking the double arrow sync icon to the left of the collection within the Collections panel. When using LR CC all images are synced automatically across your devices for a seamless workflow. As such, LR CC's synced workflow is much slicker.

LIGHTROOM SKILLS Technique



15 Range Masking

One of the best recent additions in LR Classic are the Range Mask controls. These let you create precise local adjustments by zeroing in on parts of an image based on their tonal or colour values, making it easy to isolate and adjust objects or areas of a photo in seconds. Unfortunately the feature has yet to make it into LR CC.



16 Classic modules

The LR CC interface is akin to a mixture of LR Classic's Library and Develop Modules (the two most-used modules), but none of the other modules get a look in. So if you like to geotag photos, create photobooks, slideshows and print, you still need to use Classic.



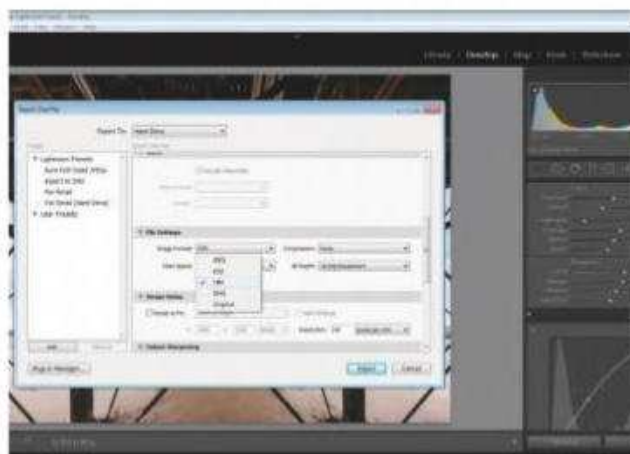
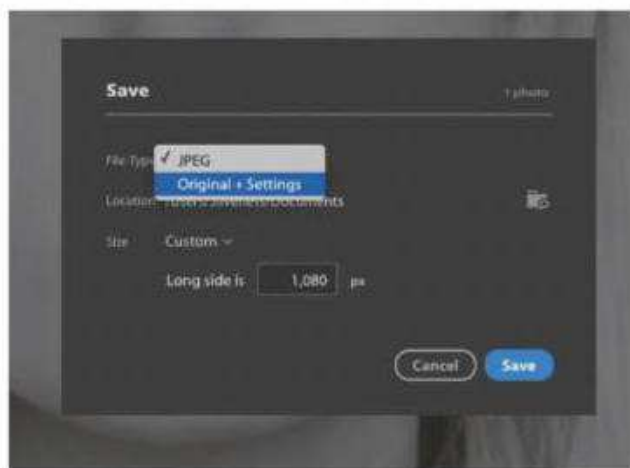
17 Face recognition

LR Classic can't match CC's intelligent search bar, but it does offer one clever library-searching benefit that CC lacks: facial recognition. This works by searching your image library for similar faces, letting you quickly group photos on the basis of who appears in them. Click the face icon in the Library Module to switch it on, then start naming faces to begin compiling.



18 HDRs and panoramas

Creating HDRs or panoramas in Lightroom Classic is quick and easy with the Merge controls found under the Photo menu. Simply choose a set of photos, start the command, work through the simple options, and at the end, Lightroom creates a detail-rich DNG file of the HDR or panoramic image. Unfortunately, both features are not on offer in Lightroom CC.



Classic vs CC: verdict

For organising an image library, LR Classic wins hands down. Besides the Albums feature, LR CC offers minimal control and you can't even rename your images; however CC does have its amazing Search bar. When it comes to editing images, both Classic and CC are equally good: Classic offers more advanced workflow options, but CC is slicker, and you can edit video. Of course, CC is designed for a different audience to those of us who've been using Lightroom for years. The features that aren't there, aren't there for a reason – things like Smart Collections, Import options, Range Masking, Soft Proofing, which are tools that the casual user doesn't need. As such, for professional and advanced photographers and those familiar with Lightroom already, Classic is still the best choice. For beginners, smartphone-shooters, casual enthusiasts and anyone who wants to edit on-the-go, CC is the friendlier, slicker option.

19 Export options

Like almost everything in LR CC, the Export options are very minimal: you can either save as a JPEG or as 'original + settings'. There's no option to export as a TIFF or PSD, but you'll find these in LR Classic's more advanced Export dialog. With Classic, you can also set up export presets.

Testbench CAMERA TEST



At a glance

£3,399 body only

- 45.7MP full-frame BSI CMOS
- New large-diameter Z-mount
- Works with F-mount lenses via adapter
- 5-axis in-body stabilisation
- £4,099 with 24-70mm lens and FTZ adapter

Nikon Z 7

Nikon's full-frame mirrorless is remarkably accomplished for a first-generation product, according to **Andy Westlake**, and one of the best cameras the firm has ever made

For and against

- ✚ Excellent sensor provides stunning image quality under any lighting conditions
- ✚ Superb viewfinder gives a truly accurate preview of your shots
- ✚ Effective 5-axis image stabilisation keeps your images sharp
- ✚ Fast, silent autofocus is unerringly accurate with subjects anywhere in the frame
- ✚ Works with almost any F-mount SLR lens via FTZ adapter
- ✖ Continuous AF and subject tracking not quite as capable as the best of its peers
- ✖ Single card slot only accepts expensive XQD media
- ✖ Screen only tilts in one direction

Data file

Sensor	45.7 MP back-illuminated full-frame CMOS
Output size	8256 x 5504
Focal length mag	1x
Lens mount	Nikon Z
Shutter speeds	1/8000sec – 30sec
Sensitivity	ISO 64-25,600 standard, ISO 32-102,400 extended
Exposure modes	PASM, Auto, 3x User
Metering	Matrix, Centre-weighted, Spot, Highlight
Exposure comp	+/-5 EV in 0.3EV steps
Continuous shooting	Up to 9fps
Screen	2.1m-dot 3.2in tilting touchscreen
Viewfinder	3.69m-dot OLED, 100x coverage, 0.8x magnification
AF points	493
Video	3840 x 2106, 30p
External mic	3.5mm stereo
Memory card	1x XQD
Power	EN-EL15b Li-ion
Battery life	330 shots
Dimensions	134x100.5x67.5mm
Weight	675g inc battery and card

The late summer of 2018 has seen a complete transformation of the full-frame mirrorless market. In a sector that was until recently Sony's near-exclusive playground, the big guns of Canon and Nikon have both muscled in on the action, introducing brand new systems and lens mounts.

In many respects, the two firms have done very similar things, making large-diameter, short back-focus mounts that are touted to allow extra lens-design flexibility compared to the narrower Sony E mount. Their cameras are also SLR-style models with chunky handgrips, plenty of external controls, large high-resolution viewfinders and articulated touchscreens.

The first camera in this upstart generation to reach our hands is the Nikon Z 7. This top-end, 45.7MP model is designed to go head-to-

head with Sony's highly regarded Alpha 7R III, with a remarkably similar configuration and specification. As a first-generation product, you might think it would struggle to match Sony's design and technology, but you'd be wrong. Not only is the Z 7 a match for the Alpha 7R III, in many respects it equals or surpasses the D850, Nikon's best-ever DSLR. Indeed after using it extensively for a couple of weeks, I think it's not too much of a stretch to suggest that the Nikon Z 7 is one of the very best stills cameras ever made.

Before we find out why, though, let's address the Z 7's most controversial feature: its single XQD memory card slot. Some commenters are adamant that no serious photographer should consider a camera that can't back up images to two cards. There's a genuine point here for certain applications such as weddings, but





Here the Z 7's image stabilisation and incredibly malleable raw files gave a result very few other cameras could match
Nikon 24-70mm f/4 S at 41mm, 1.3sec at f/8, ISO 64

not every user needs this ability, and alternative backup methods are also available.

As for XQD, Nikon's engineers are adamant that this fast, robust format future-proofs the Z system. Unfortunately though, it doesn't provide much advantage over SD today. A 128GB XQD card will set you back £230, compared to £55 for a UHS-II SD, which effectively makes the camera considerably more expensive. Personally I think Nikon has made a mistake, but it should be considered an irritation rather than a deal-breaker.

Features

In designing its new full-frame mirrorless system, Nikon has bowed to the inevitable and introduced a new lens mount. The fully electronic Z-mount has a 55mm internal diameter and 16mm flange distance from lens to sensor, affording extra freedom

to optical designers. A set of 11 electronic contacts enables rapid data transfer for fast, silent autofocus.

Much like Sony when it launched its Alpha 7 system, Nikon is kicking off with twin bodies that share the same physical dimensions and design, but have different sensors and core specifications. The Z 7 is the higher-specced of the two, boasting a 45.7MP sensor with 493 phase detection AF points covering 90% of the frame area. Its standard sensitivity range of ISO 64-25,600 is expandable to ISO 32-102,400 equivalent, and with Nikon's new EXPEED VI processing engine on board, it can shoot at up to 9 frames per second. Meanwhile the 24.5MP Z 6 will be a more affordable, general-purpose model.

Shutter speeds range from 30sec to 1/8000sec, with a flash sync of 1/200sec. An electronic

first-curtain option is available which minimises the risk of image blur due to shutter shock, but reduces the highest speed to 1/2000sec. It's also possible to set the camera to a silent mode which uses a fully electronic shutter, at which point the full range of speeds is available again, but with a risk of rolling-shutter artefacts.

In a first for Nikon, 5-axis in-body stabilisation (IBIS) is built in, offering up to 5 stops of compensation for camera shake when shooting handheld. Compared to the usual pitch and yaw correction that's provided by in-lens optical stabilisation, the IBIS can additionally correct for rotation around the lens axis, which is important when shooting long exposures or handheld video. It also corrects for left-right and up-down movements, which can have a significant impact when

shooting close-ups. When you use an F-mount lens with VR, the in-body and in-lens systems work together, with the lens correcting for pitch and yaw and the IBIS dealing with rotation around the lens axis.

Additional photographic features include an Interval timer shooting mode, a Time-lapse movie setting that will make 4K or Full HD movies in-camera, and Focus shift shooting that facilitates stacking in order to achieve maximum image detail. This provides some handy extra abilities compared to the rather spartan Sony Alpha 7R III.

When it comes to video, 4K recording is available at 30 frames per second, alongside Full HD at up to 120fps. Peaking and zebra pattern displays can be used to judge focus and exposure, while VR and Active D-Lighting are both available in 4K UHD. The autofocus speed and

Nikon's face detection works very well, just as long as your model isn't moving too fast
24-70mm f/4 S at 70mm, 1/160sec at f/4, ISO 800

➤ tracking sensitivity can be adjusted, and 10-bit footage output over HDMI using a flat N-log profile.

To go with the Z 7, Nikon has initially released three native Z-mount lenses. The 24-70mm f/4 S and 35mm f/1.8 S are available immediately for £999 and £849 respectively, while the 50mm f/1.8 S (£599) will go on sale in a month or two.

Build and handling

In terms of design, the Z 7 will look instantly familiar to Nikon users. The control setup is reminiscent of the firm's high-end DSLRs, with twin electronic dials and a joystick for moving the focus point, along with familiar buttons for ISO, exposure compensation and AF-ON. The firm has clearly thought hard about how to position these controls around the smaller body, as they're all perfectly positioned within easy reach of your forefinger or thumb. As a result, new owners will be able to pick up the camera and make the switch to mirrorless pretty much seamlessly.

Unlike Sony, Nikon hasn't been fearful of making the body large enough to be comfortable to use, so has added a really good-sized handgrip that should provide decent purchase even when you're using heavy lenses. This doesn't add too much extra bulk: the Z 7 is just 7mm wider and

5mm taller than the Alpha 7R III. Build quality is everything we've come to expect from Nikon, with the body employing a robust magnesium alloy shell that's claimed to be weathersealed to the same standard as the D850.

The Z 7's default control setup is perfectly logical, giving fingertip access to all of the most important settings. However, the camera is also highly customisable, so you can reconfigure it to match your personal preferences. It's possible to tailor the functions of the dials, or reassign the lens's manual focus ring to control aperture or exposure compensation. Many of the buttons can be reconfigured too, including two useful function buttons beside the lens. The camera can even be configured independently for stills and video.

In a first for Nikon, the onscreen i-menu can be customised, and it's also touch-sensitive. In fact the touchscreen is superbly integrated into the camera's controls, as you can use it to change most settings or specify the focus area when shooting with the LCD. You can't use the touchscreen to move the AF area when shooting with the viewfinder, but the joystick works so well that I'm not sure why you'd want to. Double tapping the screen in playback jumps to a 100% magnified view, which is useful for checking sharpness. Overall the Z 7 is one of the best-handling mirrorless cameras

on the market, and a clear step above the Sony Alpha 7R III.

Viewfinder and screen

When it comes to composing your images, the Z 7 includes a stunning 3.6-million-dot EVF with a huge 0.8x magnification. With high-quality optics that give a clear view right into the corner, even if you wear glasses, it's one of the best I've ever used. Indeed it's noticeably superior to even the A7R III's excellent finder in a side-by-side comparison. What's more, the EVF eyepiece protrudes far enough back that you won't get nose marks on the screen.

As expected, the finder does a good job of previewing how your images will come out, not just in terms of composition but also exposure, white balance and colour. Unlike the optical viewfinder of a DSLR, it can also show a truly accurate depth of field preview at both large and small apertures. A range of additional information can be displayed, including a live histogram and electronic level.

On the back you'll find a superb high-resolution 2.1m-dot touchscreen that can tilt 90° up and 45° down. It's impressively slim, but like all tilt-only units it becomes useless the moment you rotate the camera to portrait format. In this respect it's inferior to either the fully articulated screen employed by the EOS R, or

the superb dual-hinged design that Fujifilm uses on its high-end cameras such as the X-T3.

A proximity sensor above the viewfinder can be used to automatically switch between the EVF and LCD. It's not disabled when the screen is tilted, but it's not overly sensitive so it won't usually turn off the LCD during waist-level shooting. If you normally shoot with the viewfinder, it's possible to set the LCD to show

The Z 7 works really well with old manual-focus lenses, thanks to well-implemented focus aids and in-body image stabilisation
Tamron SP 300mm f/5.6, 1/125sec at f/5.6, ISO 1000



a clearly-laid out status display either as black text on a white background, or vice versa.

Autofocus

While the Z 7 uses a very similar sensor to the D850, it adds on-chip phase detection for autofocus. This enables a hybrid AF system that uses phase detection for speed followed by contrast detection to ensure the highest accuracy. In all, 493 focus points are selectable, covering 90% of the image area. This may trump the Sony Alpha 7R III's 399 points, but isn't the highest number on the market, with Canon offering a staggering 5,655 focus points on its EOS R. But the difference is practically irrelevant, as with the Z 7 you can still place the focus point wherever in the frame you need it. With S lenses I found AF to be exceptionally fast, essentially silent, and consistently accurate.

It's possible to select between four different focus area sizes, but most of the time I left the camera in its standard Single-point AF setting, which provides a relatively fine focus point that can be placed accurately on your subject even if you're shooting through a complex foreground. The smaller Pinpoint mode gives the ultimate accuracy, but is slow to move the focus area around using the joystick. Meanwhile the two Wide-area modes are best reserved for

moving subjects that can't be held under a single focus point.

Nikon also offers an Auto-area AF mode in which the camera will choose the focus point automatically. Here you can enable face detection and subject tracking modes, with both working reasonably well. But this is one area where the Z 7 does lag behind both the D850, with its sophisticated 3D tracking AF, and the Sony Alpha 7R III's incredibly capable eye-tracking focus. For example, when shooting models using face detection, I found the camera did a perfectly good job of understanding and following their movements, but couldn't consistently focus right on their eyes. So if you shoot moving subjects a lot and need absolutely class-leading tracking capability, it may be better to look elsewhere.

Performance

The Z 7 may be the first model in a completely new line, but it really doesn't feel like it. Instead it behaves exactly as we'd demand from a £3,400 Nikon. The camera starts up in a fraction of a second and thereafter responds instantly to control inputs, whether from the buttons, dials or touchscreen. At no point does it ever get in the way of what you're trying to do; indeed it's a fine example of camera that feels like it's been carefully engineered to help you get the shot. ➤



Focal points

The Z 7 fits the best bits of the D850 into a much smaller body while adding useful extra features

Power

The EN-EL15b battery promises 330 shots per charge, and can be replenished in-camera through the USB port. Older EN-EL15 batteries can also be used, but need to be charged externally.

Z mount

The large-diameter mount uses four prongs rather than three; Nikon's engineers say that this is to maintain robustness and to make lens changes quicker.

Lens roadmap

Six more Z-mount lenses are due next year: a 58mm f/0.95 Noct, 20mm f/1.8, 24-70mm f/2.8, 85mm f/1.8, 70-200mm f/2.8 and 14-30mm f/4. In 2020 Nikon is promising a 50mm f/1.2, 24mm f/1.8 and 12-24mm f/2.8.

Connectors

Headphone and microphone sockets are found behind one rubberised cover on the side of the camera, with cable release, HDMI and USB-C connections protected by a second.



Connectivity

Built-in Wi-Fi and Bluetooth allow connection to a smartphone or tablet, allowing remote control of the camera complete with a live view display. Images can also be copied across for sharing on social media. Nikon's free Snapbridge app is now vastly improved over older versions, and much more reliable.

Status screen

An SLR-like top-plate screen shows key shooting info – shutter speed, aperture, ISO, battery power and drive mode – using an OLED display that adapts to the ambient light conditions.





The sensor's exceptionally low noise allowed me to recover this shot from an inadvertent 1.7 stop underexposure
24-70mm f/4 S at 38mm
1/40sec at f/5.6, ISO 720

Using F-mount lenses

CRUCIAL to the Z 7's appeal is its ability to work with F-mount lenses via the FTZ adapter. This costs £269 on its own, or just £100 when included with the camera, which is surely the route most Z 7 buyers will take. It allows you to use any of your SLR lenses, regardless of vintage, but compatibility is complicated.

The adapter is fully compatible with AF-S and AF-P lenses that have built-in focus motors, supporting AF, in-lens VR, and automatic aperture control. However, it doesn't have its own screw-drive focus motor, so with D-type lenses you have to focus manually. In this case the camera will show a digital rangefinder display in the viewfinder, with left and right arrows indicating which way to turn the focus ring.

When correct focus has been achieved, the focus point will light up green. I found this gave one of the best manual-focus

experiences of any mirrorless camera. Older manual focus lenses will still work quite happily, but as the adapter doesn't have an AI indexing tab for detecting the aperture, they're limited to being used in manual or aperture priority exposure modes, with the aperture controlled using the ring on the lens. The aperture setting can't be displayed in the viewfinder or saved in the EXIF data. To aid accurate focusing, you can activate a focus peaking display or magnified view: I assigned the latter to the OK button. However, I found that the huge, high-resolution viewfinder made accurate manual focus remarkably easy even without such aids.

To get the IBIS system to work properly with pre-AF lenses, the camera needs to know the focal length of the lens you're using. So you need to program all of your lenses into the Non-CPU lens data sub-menu, and recall the correct lens every time you change. This function can be assigned to a custom button for quick access, with the selected lens written into the EXIF data too.

The matrix metering is generally pretty reliable, although I often preferred to dial it down a touch to be sure of not clipping highlights. Of course, one of the great advantages of mirrorless is that this becomes a matter of judgement based on the viewfinder preview, rather than guesswork as it is with DSLRs. Auto white balance is typically Nikon; it's very good at making white highlights appear neutral, if that's what you need, but it's not so great at producing a pleasing rendition of scenic shots on sunny days, giving JPEG images that are overly cool for my tastes. Naturally you can address this by using a white balance preset instead.

With the Z 7 using a very similar sensor to the D850, it delivers images that are equally superb. At low ISOs that 45.7MP sensor captures oodles of detail and truly astonishing dynamic range, meaning that you can extract detail from deep into the shadows during raw processing, or via the Active D-Lighting control in-camera. Even at higher ISOs you can still underexpose to protect highlights and pull up extra detail later without being unduly swamped by noise. This level of malleability gives remarkable flexibility during raw processing.

I tested the Z 7 using both the 24-70mm f/4 S and 35mm f/1.8 S lenses, along with a selection of F-mount lenses via the FTZ

adapter. Both of the native lenses are a good match to the camera in terms of size and balance, as indeed is the upcoming 50mm f/1.8 S. They're also superb optically; the whole point of the Z-mount is to be able to maintain sharpness into the corners of the frame even at large apertures, and the optics achieve this spectacularly. Don't think for a moment that because these lenses have comparatively slow maximum apertures, they're somehow inferior to f/1.4 primes or f/2.8 zooms for DSLRs.

One key feature of the Z 7 is its in-body image stabilisation, which should work with almost any lens. Again, it's remarkably effective for a first-generation version, helping you get sharper shots handheld under a wide range of conditions. I found that it routinely delivered at least 3 stops benefit, and often more if you're able to take several replicate shots. For example, with the 24-70mm f/4 zoom I was able to get sharp images at shutter speeds as slow as 0.5sec at 70mm and 1.3sec at wideangle, both of which count as at least 5 stops of stabilisation. This adds a considerable extra string to your bow for low-light work. However it's important to understand that all IBIS systems get increasingly ineffective with longer lenses, so don't bank on using it to stabilise telephotos longer than about 300mm.

AP

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details

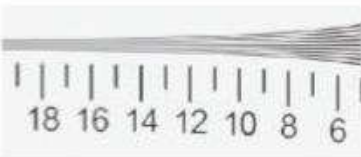


The Z 7 obviously uses a sensor that's very closely related to that in the D850, which we found to offer class-leading performance matched only by Sony's 42.4MP sensor. As a result the image quality is superb; indeed the only way to get better than this is to step up to medium format. Image files include a vast amount of detail that's faithfully recorded across a huge dynamic range from the highlights to the deepest shadows, while high-ISO noise is kept impressively low.

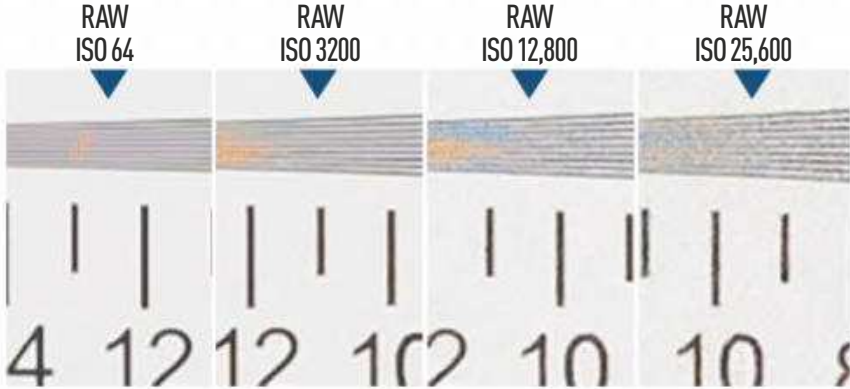
Resolution

Looking at NEF files processed using Adobe Camera Raw, it's evident that the Z 7 captures essentially as much detail as could possibly be expected from its 45.7MP sensor. At ISO 64 it achieves approximately 5,000 lines per picture height, which is very impressive indeed. Resolution falls away gradually as the ISO is

raised, but still stays higher than most other cameras on the market. At ISO 3200 we can still measure 4,400 l/ph, and over 4,000 l/ph at ISO 12,800, which is the absolute maximum you'll get from 24MP sensors. At the top standard setting of ISO 25,600, the Z 7 still resolves in excess of 3,600 l/ph.



Shown right are details from our resolution chart test pattern (above). Multiply the number beneath the lines by 400 to give the resolution in lines per picture height.



Noise



The crops shown below are taken from the area outlined above in red

At its base setting of ISO 64, the Z 7 renders our studio test scene with an extraordinary level of detail, vibrant colour, and barely any visible noise. But what's equally remarkable is how well this holds together as the sensitivity is raised; ISO 1600 images are very nearly as good. The finest detail starts to blur at ISO 3200 when viewed on the pixel level, but this probably won't be evident except in prints of A3 or larger. Even the highest standard sensitivity of ISO 25,600 is surprisingly usable. However the extended higher settings are distinctly marginal, and at the moment Adobe software doesn't even recognise ISO 102,400.



Verdict



From the moment Nikon announced its intention to make full-frame mirrorless, the question was whether it could build the right camera to tempt its existing user-base to dip a toe into these exciting new waters. Thankfully it's delivered a stunning camera that feels like a thoroughbred Nikon, but which just happens to use an electronic, rather than optical, viewfinder.

Compared to the similarly specified D850, the Z 7 feels leaner and more stripped back. It looks and works just like a high-end Nikon should, and even the most diehard of DSLR fans will surely be tempted to pick one up just to give it a try. Those who do will find it gives just as good images as the company's best-ever DSLR, but in a much smaller and lighter package. They'll also discover the considerable benefits of in-body stabilisation and that superb electronic viewfinder.

So how does the Z 7 measure up to its full-frame mirrorless peers? I'm a big fan of Sony's superb Alpha 7R III, but on balance I think the Z 7 is even better in many respects, thanks to its superb handling. There are areas where the Sony is still ahead, most obviously its superior continuous autofocus and tracking, along with the inclusion of two memory card slots. But not every photographer needs these features, and the Z 7 delivers image quality that's every bit as good as the Alpha 7R III while being distinctly more pleasant to use.

Overall the Z 7 gives the impression that Nikon hasn't held anything back in a bid to protect its DSLRs, and instead has produced the best mirrorless camera it believes it can make right now. This sets it apart from Canon's EOS R, which feels more like a design experiment. Naturally the Z 7 has its own foibles and irritations, but overall it gets considerably more right than it does wrong. Indeed, for applications where its few specific weaknesses are unimportant, I think that on balance, it's the best camera on the market right now, either mirrorless or DSLR.

FEATURES	9/10
BUILD & HANDLING	9/10
METERING	8/10
AUTOFOCUS	9/10
AWB & COLOUR	7/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	9/10



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Testbench SOFTWARE TEST



LUTs for Lightroom

Are LUTs the new way to style your images?

Rod Lawton tries the Lutify.me Pro package

Lutify.me is an image effects package with a difference. It gives your images an instant one-click 'look', but by using a Look Up Table (LUT) rather than a particular set of tone, colour or curve adjustments.

A LUT is effectively a conversion profile that takes a colour value in your original file, looks it up in a table and returns a new colour value.

In principle, it's no different from a monitor calibration profile designed to correct the colours a monitor displays, or a printer profile to produce accurate colours in a printed image. Here, though, this conversion process is being used to shift tones and colours for a creative, rather than a corrective, effect.

LUTs are just starting to capture the interest of stills photographers and software companies, but they're already well established in the world of video editing and cinematography. So why use a LUT to create an effect rather than applying regular presets or manual adjustments in your software?

One reason is that they 'remap' colours and tones in ways that your software tools may not be able to reproduce. Another advantage is that applying a LUT does not shift any of the image adjustment tools in your software in the way that regular presets do. You can apply a LUT before

or after you've made your adjustments – they are two separate processes.

Perhaps the biggest advantage is that LUTs are software independent. You can use the same LUT in any software that supports LUT files. If you like Lutify.me's 'Adhil' LUT, for example, you can use it in Adobe Camera Raw, Lightroom, Affinity Photo or any other LUT-enabled program – including video-editing software. You'll get the same 'look' each time.

Features

LUTs come in a couple of different types. You can get simple one-dimensional (1D) LUTs for basic conversions, but the best type are 3D LUTs. These remap the image colours in a three-dimensional colour space and are very much the standard for cinema and stills use. All of Lutify.me's LUTs are 3D LUTs.

Not all software programs support LUTs yet, but the list is growing. However, in many cases the LUT support is handled slightly differently.

For example, Serif Affinity Photo can now apply LUTs via an adjustment layer, while the latest version of Skylum Luminar has a LUTs filter, as does the latest ON1 Photo RAW.

Adobe Camera Raw, Lightroom and Capture One Pro support LUTs slightly differently, applying them indirectly as colour profiles.



Lutify.me's solution is to package up its LUT files into Adobe-compatible profiles which can be used directly by the latest versions of Adobe Camera Raw and Lightroom, and as a set of Capture One Styles.

In Lightroom the process is very straightforward. The Lutify.me profiles appear under the regular Adobe and camera-specific profiles in the Basic adjustment tab, and you can select them from a drop-down menu or browse thumbnail renditions of your image with each profile applied before you make a choice.

Capture One Pro handles them slightly differently. To offer control over the strength of the effect, the LUTs are organised into sections for raw files or JPEGs, and with four further percentage strength options for each. It means you have a couple more sub-menus to navigate, but it does give proper control over the strength of the effect.

Testbench SOFTWARE TEST



➤ All of these download options are part of a single Lutify.me subscription. Subscription-based software is not popular with everyone, but this is slightly different. The first year's subscription is higher, but once you've paid it, all the LUTs are yours to download, keep and use forever, even if you then cancel the subscription immediately. If you leave the subscription running, subsequent years cost \$19.90 per annum, for which you get technical support and regular updates.

There are three packages to choose from. The Pro package has a first-year price of \$59 and comes with the full set of 213 3D LUTs. This is the package you need if you're an Adobe Camera Raw, Lightroom or Capture One Pro user, as it's the only one that comes with the dedicated Lightroom profiles and Capture One Styles. The Standard package costs \$39 and comes with a smaller collection of 65 LUTs, while the Basic package costs \$29 and comes with 35 3D LUT files.

The Pro package we're reviewing is the most expensive at \$59, but this is still excellent value when compared with commercial preset packs, given that you get such a large number of effects and they can be used across a wide

range of programs. The LUTs in the Pro package are organised into ten different categories: Alternative Processes, Black and White Films, Cine Looks, Cinematic Base Grade, Contemporary Color Films, Instant Films, Movie Inspired Looks, Skin Tone Manipulation, Teal and Orange, Vintage Films.

Each category offers quite a varied selection of 'looks'. Some are clearly aimed more at cinematography, where editors will often use stronger and more obvious colour shifts than perhaps we'd use in stills photography, but there are still plenty of powerful and interesting looks to try out.

What it's like to use?

In Adobe Camera Raw and Lightroom, Lutify.me's LUTs are extremely easy to use. You can preview the effect of the LUTs before you apply them, you can add individual LUTs to your favourites to make them easier to find later, and you can even adjust the strength of the effect with a slider. This works well with the colour LUTs, though not with the Black and White profiles, since these are still applied in a 3D colour space, and values other than 100% will add colour back in.

The Lutify.me LUTs are slightly more complex to apply in Capture One Pro as Styles, simply because there are so many variations to allow for JPEG and raw files and four different strengths. However, you can save a custom Style that uses a favourite LUT, making it easier to find. You can't add LUTs to layers in Capture One (or in Adobe Camera Raw or Lightroom) because they are an underlying image profile setting rather than a local adjustment.

Affinity Photo, Luminar and ON1 Photo



Skylum's Luminar photo editor now has a LUT filter where you can locate and load LUTs from your hard drive. This one is called 'Hypersthene' and it's free to download and try out from the Lutify.me website





For this image the 'Balcor' LUT from Lutify.me's Black and White category was used

RAW add LUTs as adjustment layers or filters, so they are very easy to integrate into your photo-editing processes.

The Lutify.me Pro package itself offers a very wide array of image 'looks'. The Alternative Processes category is one of the most interesting. Some effects will be too strong for everyday use but perfect for adding atmosphere in certain types of image, while others will be more generally useful. 'Adhil', for example, gives a rich, dense and slightly cold film look, while 'Albireo' adds a rich, warm tone.

The Black and White Films category has both regular monochromatic conversions and subtly toned variations. It's useful to be able to skim through the alternatives to see which is the best complement for the tones in your pictures. Very occasionally, though, you may see some banding, noise or posterisation in blue skies, for example. This is a reminder that LUT profiles, like any image adjustment, can sometimes separate adjacent tones so far that subtle gradations start to break up.

The Cine Looks, Cinematic Base Grade and Movie Inspired Looks categories are probably of most interest to cinematographers, although

there are some interesting effects for stills photographers here too, especially if you want to try to recreate the look of a specific film.

The Contemporary Color films category is interesting, with two high-contrast, high-saturation LUTs ('Halcor', 'Hydrobius') and some more subtle renditions, while the 'Instant Film' category has some useful faded retro looks.

The Skin Tone Manipulation category offers a number of renditions for both male and female portraits, while the Teal and Orange category replicates a colour 'look' that might not be particularly well known to stills photographers but is apparently popular in movies.

The Vintage Films section has LUTs like 'Savi', which delivers high contrast, warm shadows and dense blue skies. This is one of the good things about LUTs; they can create colour and tonal shifts that would be quite hard to work out using the software's own adjustment tools. Much of the value of LUTs (and presets for that matter) comes from the skill and finesse of a visual artist.

As with any preset or instant effect, you won't use them all the time. The Lutify.me website has descriptions for each LUT, with suggestions about when to use it.

Our verdict

LUTs are a comparatively new phenomenon in stills photography, but a very exciting one, and a compelling alternative to presets. So which should you use? They work in very different ways and there are pros and cons to both. Essentially, LUTs are a 'take it or leave it' effect. They apply a base look to your image which you can add to with the host software's own tools, but you can't modify directly. It's just like choosing the 'Velvia' film simulation on a Fujifilm camera, or the 'Vivid' profile when editing a raw file from a Nikon.

LUTs used for creative effect, however, apply stronger shifts and greater corrections than camera profiles, so if you do go on to make further manual adjustments it's important to remember you're processing an already-processed image, and there is the possibility of artefacts creeping in if you take it too far.

On the other hand, applying a LUT does not change any software adjustment settings, unlike software presets, and they have another, more important advantage – they are software-independent. The Lutify.me Pro package supports Lightroom and Capture One Pro directly, and any other photo editor which supports regular 3D LUT files. That list includes Affinity Photo, ON1 Photo RAW, Skylum Luminar and, of course, a whole host of video-editing tools.

You probably won't use all the LUTs in this package, but that does not make it bad value. In fact, the large number of LUTs included makes it worth it, and while initially there may be a handful of favourites you like straight away, even this is enough to justify the purchase cost. Compared to most commercial preset packs, the Lutify.me Pro package is good value, partly because of the sheer number of LUTs and partly because it works with so many different programs.

Check the software requirements on the Lutify.me website to make sure you are using a sufficiently recent version with LUT or profile support. For example, Adobe users will need the April 2018 Creative Cloud update to use the LUT profiles directly in Adobe Camera Raw and Lightroom.



Data file

Subscription packages Pro Package (\$59) Standard Package (\$39) Basic Package (\$29)

Compatible with Adobe Camera Raw, Adobe Lightroom, Capture One Pro, Serif Affinity Photo, ON1 Photo RAW, Skylum Luminar

Number of LUTs Pro Package: 213 Standard Package: 65 Basic Package: 35

Website <https://lutify.me>



Tenba Skyline 12

Andy Westlake admires a simple, well-made shoulder bag

● £55 ● www.tenba.com/uk

TENBA may not be the first name that trips off photographers' tongues when it comes to camera bags, but the firm produces an array of high-quality shoulder bags and backpacks. Over the past few years we've been hugely impressed by its Cooper and DNA Messenger ranges, along with its useful Tenba Tools cases for organising accessories. Until recently, though, it's been short of offerings for photographers on a tighter budget, but its new Skyline range has now filled this gap.

The idea behind this line is to provide a stylish, yet affordable, option for newcomers to photography, who would be reluctant to spend a three-figure sum on a camera bag. There are five sizes in the range, priced from £35 to £60; the Skyline 12 is the second-largest. All adopt broadly the same simple, no-frills design.

What you get, therefore, is a straightforward bag that doesn't go to town on pockets or embellishments. The decently padded, boxy main compartment includes two movable dividers with fold-over tops, and is sufficiently spacious to hold an enthusiast DSLR or mirrorless camera with standard, wideangle and telephoto zooms. For example, I was able to fit in my Olympus OM-D E-M5 Mark II and 7-14mm, 12-40mm and 40-150mm f/2.8 zooms. The zipped lid folds away from your body, which provides easier access to your kit, and includes internal mesh pockets for batteries and memory cards.

Externally, you'll find expanding pockets at either end, although even on this relatively large bag they're not big enough to hold a water bottle comfortably. Likewise, the slim zipped front pocket is fine for holding essential accessories such as filters or a cable release, but provides very little space for other personal items.

What you can't complain about, though, is the quality of materials and construction. The 600D water-repellent fabric promises a degree of weather resistance, while providing a more attractive finish than the black nylon commonly found on camera bags at this price. Meanwhile the bright blue interior makes it easy to locate lens caps and the like in the depths of the bag. It all feels really well finished, so it shouldn't fall apart after a year or two's use.

Verdict

The Skyline 12 is a nicely designed and well-made bag that looks good and offers just enough to hold and protect your camera kit. If you don't need to carry much else besides, it's a great option for photographers on a budget.



At a glance

- Holds a camera body and 3-4 lenses
- Exterior dimensions 32x19x15cm
- Interior dimensions 27x18x13cm
- Weight 400g

Grab handle

A simple, lightly padded handle on the lid provides an alternative to the shoulder strap.

End pockets

Expandable, elasticated mesh pockets on each end will hold small accessories or personal items such as sunglasses.

Front pocket

The full-width, slimline front pocket is ideal for holding accessories such as filters.

Tenba badge

About the only cosmetic flourish is a metal name-badge, which is silver-coloured on black bags, and blue on grey ones.

THE SKYLINE RANGE



Skyline bags come in five sizes, all sharing the same styling. The smallest is the Skyline 7, designed to hold a mirrorless or small DSLR camera with 1-2 lenses,

while the largest Skyline 13 can take 1-2 cameras and 4-5 lenses, and is deep enough to accept a 70-200mm f/2.8. Available in a choice of black or grey.





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Loss of light confusion

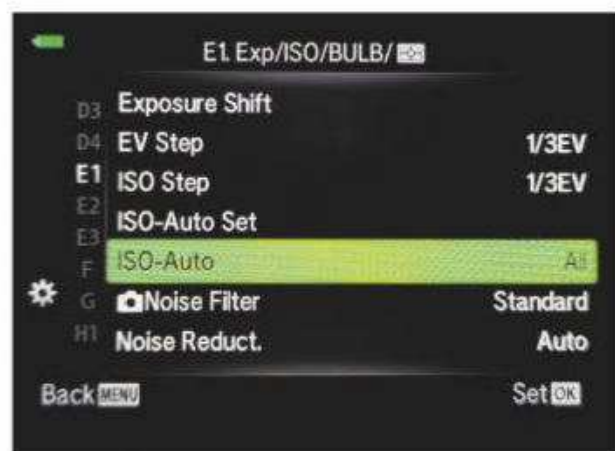
Q Could you explain to me the correlation, if any, between the crop factor on a sensor and the aperture on any given lens? Is there any actual loss of light if using anything smaller than full frame, or is it purely academic as some of the explanations seem to suggest? I have read a few articles that appear to be contradictory and it's very confusing.

David Richards

A The aperture of a lens is the focal length of the lens divided by the diameter of the 'entrance pupil' – basically the lens iris diameter. The camera sensor or frame size is irrelevant to this formula. The best way to regard exposure in relation to aperture and frame/sensor size is that given the same scene and lighting, a lens set to the same aperture and field of view will expose the frame/sensor equally. A lens for a smaller frame/sensor will be smaller and have a physically smaller entrance pupil, so less light will be transmitted compared to a lens for a larger format using the same settings. The key here is that the brightness in relation to the area remains the same; the smaller lens has less area to cover and vice versa. While brightness is the same for a given aperture regardless of format, depth of field will be different. A smaller-format camera will deliver more depth of field than a larger-format camera using a lens with the same aperture setting and field of view.

Automatic exposure

Q There are times when I need to set the shutter speed and aperture and leave them be. Such scenes involve setting the camera up so I can freeze the action and maintain a precise depth of field at the same



In the Custom Setting make sure that ISO-Auto is set to All, so that it works in all exposure modes

Using Nikon Speedlights with my X-Pro 2

Q Having bought a new Fujifilm X-Pro2 I would like to know if it's possible to use one of my current Nikon Speedlights on it or, as I suspect, will I have to buy a dedicated Fuji model? I currently have a Nikon SB-400 and SB-700. If I can use one of the Nikons, how much of it would work, TTL for example, and how much would need to be set manually?

Adam Reith

A Unfortunately, there is no industry standard for camera TTL flash exposure and settings control, so a Nikon Speedlight won't work in TTL mode on a Fujifilm body. Some Nikon Speedlights have a non-TTL auto exposure mode, using the flash unit's own light sensor to regulate flash power. All you need to do is set the ISO and aperture on the flash unit. Unfortunately, I'm pretty sure that neither of your Nikon Speedlight models have this non-TTL A-mode. Therefore, your only option is to use manual mode and select the power level that best suits the scene



Adam wonders how well his Nikon flash will work with his X-Pro 2

you are photographing. In practice, this will need some trial and error experimentation. If I were you, I would sell your Speedlights and invest the cash in a decent third-party flash unit from manufacturers like Yongnuo, Metz, Godox, etc.

time. A good example is when photographing water droplets falling from rain-drenched foliage. I need to set a fast shutter speed to freeze the water droplet and a wide aperture to maximise the narrow depth of field. Before you ask, I don't want to use flash! Under these conditions the light does change so using just Manual exposure mode isn't ideal. The Auto exposure mode options mean the shutter or the aperture needs to be adjusted according to the light level, but I need the aperture and shutter to remain constant. This means fiddling around with the ISO speed setting in order to compensate for changes in the scene brightness. Is there a better way of achieving this with the Olympus OM-D E-M1 Mark II?

Dean Roper

A Yes, this is certainly possible with the E-M1 Mark II through the use of Auto ISO. Some cameras only offered Auto ISO as an alternative to adjusting either the shutter speed or the aperture automatically,

but the E-M1 Mark II also allows Auto ISO in Manual mode, so this is precisely what you need. In the Custom settings menu under the E1 (Exp/ISO/Bulb) settings check that ISO Auto is set to All so that ISO Auto can work in all exposure modes, not just auto modes. It's also useful to ensure that the ISO Step setting is set to 1/3 EV because larger step settings could result in visible variability in correct exposure as the ISO is the only variable that can be adjusted. You also need to determine what upper ISO limit you are willing to tolerate in terms of noise and reduced dynamic range. This can be customised under ISO Auto Set. Because you only have ISO to play with, especially if the ISO upper limit is high, it's important to ensure the exposure is spot on, so experiment with the various metering mode options to best cope with the kind of conditions you can expect to face.

Q&A compiled by Ian Burley

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Professor Newman on...

Mount size

With Sony's E mount 10mm smaller than that of new mirrorless cameras from Canon and Nikon, is there a justification for a large lens mount?

One of the most commented on features of the new Nikon Z-series cameras is the large lens mount diameter. In fact, it's not as large as the rumour mill would have had it before the full details were known. At 55mm, it possesses a bare one millimetre larger in throat diameter than the Canon EF lens mount, which is also the diameter chosen by Canon for its new RF mirrorless mount. Nonetheless, it raises the question, what is the advantage of the larger lens mount, given that the competitive Sony E mount is a full 10mm smaller and appears to function perfectly satisfactorily.

If you do a web search on the benefits of a large diameter mount, most of the pages found will talk about the ability to support large aperture lenses, yet the venerable Leica M mount has a clear diameter of only 44mm, and has had available lenses as fast as

f/0.95. There is a simple principle that dictates how fast a lens a mount can serve. Conventionally, the f-number of a lens is defined to be ratio of the focal length to the aperture. Thus a 50mm lens with an f-number of 0.95 would have an aperture of 50mm/0.95, or 52.6mm. The same ratio applies to the position of the exit pupil and its diameter. If the exit pupil is projecting a cone of light to a point of focus at the centre of the frame, then if the lens mount is not to obstruct this cone, some simple geometry shows that the ratio of the distance of the lens mount from the sensor (its register) and its diameter must also be the same. This tells us that the Leica M's 44mm diameter and register of 27.8mm could support a lens with an f-number of 0.63, which should be fast enough. The new Nikon Z mount, with its 16mm register and 56mm diameter could accommodate an

f/0.28 lens, which is physically impossibly fast for a well-corrected lens.

However, projecting light to the centre of the frame is not the whole story. Light also needs to be projected into the corners of the frame. Whilst an exit pupil positioned right in the lens mount can project to the whole of the sensor, in the corners of the frame, the light cone strikes the sensor at a very oblique angle. This worked quite well with film, but is problematic for silicon sensors fitted with microlenses, which are used to enhance sensor efficiency.

A partial solution to this is to offset the microlenses in the corners and edges of the sensor towards the centre, so that they can more easily accept light projected from that direction. An optically better solution is to design lenses which have an exit pupil further from the sensor, allowing the light cone to strike the sensor with more perpendicularity. However, this requires a larger sensor throat. The diagram, left, shows how this works.

The black line on the right represents the 43mm diagonal of the sensor, while the diverging dotted lines show how the width of an f/0.95 exit pupil varies with its distance for the focal plane. The green exit pupil is placed at the Leica M mount's 28mm flange distance, the red at 50mm and the blue at 100mm. The blue 'L'-shaped lines represent the flange of the Z mount, and from this we can see how it can accommodate an f/0.95 exit pupil at 100mm. Meanwhile the green 'L'-shaped lines represent the Leica mount, and clearly only the 28mm exit pupil can properly illuminate the corners. Thus, the new Nikon mount allows for more digital-friendly fast lenses.

The large-diameter Nikon Z mount allows the design of digital-friendly fast lenses

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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Printed in the UK by the Wyndeham Group

Distributed by Marketforce, 5 Churchill Place,
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MAMIYA 150mm f3.5 SEKOR C FOR 645 SUPER etc.....	MINT £145.00
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MAMIYA 210mm F4 SEKOR C FOR 645.....	MINT CASED £195.00
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NIKON 28mm f2.8 A/F "D".....	MINT £165.00
NIKON 28mm f2.8 A/F.....	MINT £135.00
NIKON 35mm f1.8 "G" DX AF-S LATEST.....	MINT+HOOD £129.00
NIKON 50mm f1.8 A/F "D".....	MINT BOXED £89.00
NIKON 60mm f2.8 A/F D MACRO LENS.....	MINT £265.00
NIKON 85mm f1.8 "G" AF-S LATEST VERSION.....	MINT+HOOD £325.00
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NIKON 24 - 120mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT BOXED £745.00
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NIKON 80 - 200mm f2.8 A/F "D" ED MACRO 2 TOUCH.....	MINT- £395.00
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SIGMA 105mm f2.8 EX APO DG MACRO	MINT-BOXED £245.00
SIGMA 10 - 20mm f4/5.6 EX DC HSM	MINT BOXED £249.00
SIGMA 15 - 30mm f3.5/4.5 EX DG FULL FRAME	MINT- £245.00
SIGMA 70 - 200MM F2.8 EX DG HSM	MINT BOXED £325.00
SIGMA 70 - 300mm f4/5.6 DG MACRO D5300 COMP	MINT BOXED £110.00
TOKINA 12 - 24mm f4 PD X ASPHERICAL AT-X PRO	MINT+H00 £299.00
TOKINA 16 - 50mm F2.8 ASPHERICAL AT-X PRO DX	MINT BOXED £275.00
TOKINA 80 - 400mm f4.5/5.6 AT-X D	MINT BOXED £245.00
TOKINA 35mm f2.8 AT-X PRO DX MACRO 1:1 LATEST	MINT BOXED £295.00

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14mm F2.8 XF.....	E++ £539
18-55mm F2.8-4 R LM OIS XF.....	E++ £279 - £299
18mm F2 XF R.....	E++ £249
23mm F2 XF - Black.....	E++ £339
35mm F1.4 XF R.....	E+ / E++ £319 - £349
56mm F1.2 R APD XF.....	E++ £849
100-400mm F4.5-5.6 R WR XF.....	E++ £1,299
1.4X Teleconverter TC XF WR.....	Mint- £249 - £259

4/3rds Lenses	
7-14mm F4 ED Zuiko.....	E++ £439
8mm F3.5 FishEye Zuiko D.....	E++ £329
9-18mm F4-5.6 ED Zuiko.....	E+ / Mint- £199 - £269
14-42mm F3.5-5.6 ED Zuiko.....	E+ / E++ £39 - £49
14-54mm F2.8-3.5 Zuiko.....	Exc / E+ £79 - £129
35mm F3.5 Macro Zuiko.....	E++ £79
40-150mm F3.5-4.5 Zuiko.....	E++ £39
40-150mm F4-5.6 ED Zuiko.....	E++ £49
50mm F2 ED Macro Zuiko.....	E++ £159
70-300mm F4-5.6 ED Zuiko.....	E++ £179
EC20 2x Tele Converter.....	E++ £169
EX25 Extension Tube.....	E++ / Mint- £49 - £59

Micro 4/3rds Lenses	
Panasonic 8mm F3.5 G Fisheye.....	E+ £349
12-32mm F3.5-5.6 OIS G.....	E++ / Mint- £129 - £149
12-60mm F3.5-5.6 G Vario OIS.....	E++ / Mint- £219
14-42mm F3.5-5.6 Asph OIS.....	E+ / Mint- £69 - £79
14-42mm F3.5-5.6 G X Asph OIS.....	E++ £129
14-45mm F3.5-5.6 ASPH G Vario... 15 Days / E++ £49 - £119	
14mm F2.5 Asph.....	E++ £179
14mm F2.5 Asph II.....	Mint- £219
20mm F1.7 G Pancake.....	E++ £159
25mm F1.4 DG Summilux.....	E++ £289 - £299
45-150mm F4-5.6 Asph OIS.....	E++ £129
45-175mm F4-5.6 Asph Vario PZ.....	E++ £179
45-200mm F4-5.6 OIS.....	E+ £129
45mm F2.8 DG Asph Macro.....	Mint- £349
100-300mm F4-5.6 G OIS.....	E++ £279
Olympus 7-14mm F2.8 PRO M.Zuiko ED.....	E+ £699
12-40mm F2.8 M.Zuiko.....	E++ / Mint- £529 - £589
12mm F2 ED M.Zuiko - Silver..E++ / Mint- £379 - £399	
14-150mm F4-5.6 M.Zuiko ED II E+ / Mint- £299 - £379	
17mm F1.2 M.Zuiko PRO.....	Mint- £979
17mm F1.8 M.Zuiko - BlackE++ / Mint- £239 - £249	
17mm F1.8 M.Zuiko - Silver.....	E+ £219
25mm F1.2 M.Zuiko PRO.....	E++ / Mint- £749 - £789
40-150mm F2.8 M.Zuiko Pro....	Exc / Mint- £749 - £899
45mm F1.2 M.Zuiko PRO.....	Mint- £899
45mm F1.8 M.Zuiko.....	15 Days / Mint- £99 - £179
75mm F1.8 ED M.Zuiko - Black.....	E++ £469
75mm F1.8 ED M.Zuiko - SilverE++ / Mint- £449 - £469	
MC-14 1.4x Teleconverter.....	Mint- £179
10.5mm F0.95 MFT Nokton.....	E+ £549
25mm F0.95 Nokton.....	E++ £479
42.5mm F0.95 Nokton.....	E+ / E++ £499 - £519

Sony E-Mount Lenses	
10-18mm F4 E OSS.....	Mint- £499 - £539
16mm F2.8 E.....	E++ £79
18-55mm F3.5-5.6 OSS.....	E++ £79
20mm F2 Firin Tokina.....	E+ £449
21mm F2.8 Loxia Zeiss.....	Mint- £949
24-70mm F4 FE ZA OSS.....	E+ / E++ £569 - £629
24mm F1.4 ED AS UMC Samyang.....	E++ £199
30mm F2.8 DN - A Sigma.....	Mint- £89
30mm F2.8 EX DN Sigma.....	E++ £89 - £95
30mm F3.5 E Macro.....	E++ £119
35mm F2 Loxia Zeiss.....	Mint- £749 - £789
35mm F2.8 FE ZA.....	E++ £479
85mm F1.8 FE.....	Mint- £479
100mm F2.8 FE STM G Master OSS.....	Mint- £1,149

Bronica ETRS/Si	
ETRSi Complete + AEII Prism.....	E+ £349
ETRSi Body + Speed Grip E.....	E++ £129
ETRSi Body Only.....	E++ £99
40mm F4 E.....	E+ £129
40mm F4 PE.....	E++ £249
45-90mm F4-5.6 PE.....	E+ / E++ £349
60mm F2.8 PE.....	E++ £159
AEII Meter Prism.....	E+ £59
Prism Finder E.....	Exc £29
Rotary Finder E.....	E++ £89

120 Ei Mag.....	E++ £59
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Canon EOS Flashguns	
270EX II Speedlite.....	Mint- £59
270EX Speedlite.....	Mint- £39
300EZ Speedlite.....	E+ / E++ £9 - £15
380EX Speedlite.....	E+ £49
420EZ Speedlite.....	E+ / E++ £29
540EZ Speedlite.....	E+ / E++ £35 - £39
550EX Speedlite.....	Exc / E++ £69 - £129
580EX II Speedlite.....	E++ £169
580EX Speedlite.....	E+ £139
600EX-RT Speedlite.....	E++ / Mint- £259 - £279
MT-24EX Macro Twinlite.....	E+ £449
ST-E2 Transmitter.....	E+ / E++ £59 - £69

Canon EOS Lenses	
8-15mm F4 L Fisheye USM.....E++ / Mint- £719 - £749	
10-18mm F4.5-5.6 EFS IS STM.....	E++ / Mint- £159
10-22mm F3.5-4.5 EFS.....	E++ £259
11-24mm F4 L USM.....	E++ £1,949
15-45mm F3.5-6.3 IS STM EF-M.....	Mint- £119
15mm F2.8 EF Fisheye.....	E++ £449
16-35mm F2.8 L USM III.....	Unused £1,849
17-40mm F4 L USM.....	E+ £329
17-85mm F3.5-5.6 IS USM.....	15 Days £79
17mm F4.0 L TSE.....	E++ £1,549
18-200mm F3.5-5.6 IS EFS.....	15 Days £129
18-55mm F3.5-5.6 EFS.....	E++ £49
18-55mm F3.5-5.6 EFS III.....	Mint- £69
18-55mm F3.5-5.6 EFS IS.....	E++ £79
18-55mm f3.5-5.6 EFS IS II.....	15 Days £29
18-55mm F3.5-5.6 IS STM.....	Mint- £289
20-35mm F3.5-4.5 USM.....	E+ / E++ £129
24-105mm F4 L IS USM.....	15 Days £299
24-70mm F2.8 L USM II.....	E+ / E++ £1,049 - £1,149
24-70mm F4 L IS USM.....	E++ £549
24-85mm F3.5-4.5 USM.....	E++ £139
24mm F1.4 L USM.....	E+ / E++ £599 - £649
24mm F1.4 L USM MKII.....	E+ / Mint- £849 - £949
24mm F2.8 IS USM.....	E++ £359
24mm F3.5 L TS-E.....	15 Days / E++ £499 - £699
24mm F3.5 L TS-E MkII.....	E+ / E++ £1,149 - £1,239
28-135mm F3.5-5.6 IS USM.....	Exc / E+ £99 - £129
28-300mm F3.5-5.6 L IS USM.....	E++ £1,099
28-90mm F4-5.6 USM II.....	E++ £49
35mm F1.4 L II USM.....	Mint- £1,049
35mm F1.4 L USM.....	E+ £689
35mm F2 IS USM.....	E++ £349
40mm F2.8 STM.....	E++ / Mint- £109 - £129
45mm F2.8 TS-E.....	E+ £649
50mm f1.2 L USM.....	E++ £799
50mm F1.4 USM.....	E+ / E++ £179
50mm F1.8 EF Mk1.....	E++ £99
65mm F2.8 MP-E Macro.....	E+ £679
70-200mm F2.8 L IS USM.....	E+ £689
70-200mm F2.8 L IS USM II....	E++ / Mint- £1,249 - £1,369
70-200mm F4 L IS USM.....	Mint- £639
70-210mm F3.5-4.5 USM.....	E++ £99
70-300mm F4-5.6 IS USM.....	E+ £179
70-300mm F4-5.6 L IS USM.....	E+ £739
75-300mm F4-5.6 EF III.....	E+ / E++ £59 - £89
75-300mm F4-5.6 IS USM.....	E++ £189 - £199
75-300mm F4-5.6 USM.....	E++ £59
80-200mm F4.5-5.6 EF II.....	E++ £49
800mm F5.6 L IS USM.....	E+ £6,489
85mm F1.2 L USM MkII	E++ / Unused £999 - £1,249
85mm F1.4 L IS USM.....	Mint- £1,199
85mm F1.8 USM.....	Exc / E++ £139 - £259
90-300mm F4.5-5.6 EF.....	15 Days / E++ £39 - £79
90mm F2.8 Tilt-Shift Lens.....	E++ £679
100-400mm F4.5-5.6L IS II USM.....	E+ £1,349
100mm F2.8 EF Macro.....	E++ £179
100mm F2.8 USM Macro.....	E++ £219
135mm F2 L USM.....	E++ £599
180mm F3.5 EF L Macro USM.....	E++ £789
200-400mm F4 L IS USM with Internal 1.4x Extender Lens..	E++ £7,989
200mm F1.8 L USM.....	15 Days £1,489
200mm F2.8 L USM II.....	E++ £399
300mm F2.8 L IS USM.....	E+ / E++ £1,985 - £2,479
300mm F2.8 L IS USM MKII E++ / Mint- £3,999 - £4,189	
400mm F2.8 L IS USM.....	E+ / E++ £3,689 - £3,889
400mm F2.8 L USM.....	E+ £2,449
400mm F4 DO IS USM.....	E+ / E++ £1,839 - £1,879
500mm F4 L IS USM MKII.....	E+ £5,950
500mm F4.5 L USM.....	E+ £2,149

Sigma fit Canon EOS	
10-20mm F4-5.6 DC HSM.....	E+ / E++ £159 - £189
12-24mm F4.5-5.6 EX DG HSM.....	E+ £249
18-200mm F3.5-5.6 DC OS HSM.....	E++ £149
20mm F1.8 EX DG.....	E++ £249
24-70mm F2.8 EX DG HSM.....	E++ £349
50mm F1.4 EX DG HSM.....	E++ £249
70-300mm F4-5.6 Apo DG.....	E+ £59
120-300mm F2.8 EX HSM APO DG.....	E++ £699
150-600mm F5-6.3 DG OS HSM C.....	E++ £599
170-500mm F5-6.3 Apo.....	E+ £189
170-500mm F5-6.3 Apo DG.....	E+ £219
300-800mm F5.6 Apo EX DG HSM.....	E++ £3,399
300mm F2.8 APO DG HSM.....	E++ £1,099
300mm F2.8 APO EX DG HSM.....	E++ £1,499
500mm F7.2 Apo.....	E+ £149

Canon FD Cameras	
AE1 Chrome Body Only.....	Exc / E+ £49 - £59
T50 Body Only.....	E+ £29
T70 Body Only.....	E+ £29
24mm F2.8 FD.....	Exc £79
28mm F2.8 FD.....	E++ £39
28-85mm F4 FD.....	E+ £89
28-70mm F3.5-4.5 Tamron.....	E++ £19
35mm F3.5 EX.....	E+ £29
35-70mm F3.5-4.5 FD.....	Exc £15
70-210mm F4 FD.....	Exc / E++ £25 - £79
75-200mm F4.5 FD.....	Exc / E+ £15 - £29
135mm F3.5 B/lock.....	E++ £39
135mm F3.5 FD.....	E+ £39
200mm F4 FD.....	E++ £99 - £129
300mm F5.6 FD.....	E++ £55
400mm F5.6 Vivitar.....	E+ £29
500mm F8 FD Reflex.....	E+ £149

Contax G Lenses	
21mm F2.8 G + Finder.....	E++ / Mint- £399 - £549
28mm F2.8 G.....	15 Days £149
28mm F2.8 G - Black.....	E++ £299
90mm F2.8 G.....	E+ / E++ £169 - £189

Contax SLR	
N1 + 24-85mm.....	15 Days £479
N1 + 24-85mm + P9 Holder.....	15 Days £489
NX + 28-80mm.....	15 Days £199
NX Body Only.....	E++ £149
25mm F2.8 MM.....	E++ £349
28mm F2.8 MM.....	E++ £199
28-70mm F3.5-4.5 MM.....	E++ / Mint- £249 - £279
28-80mm F3.5-5.6 AF.....	Unused / New £349 - £399
45mm F2.8 MM.....	Mint- £249
50mm F1.4 AF.....	E++ £399 - £449
50mm F1.7 MM.....	E++ £149
50mm F2 ML Yashica.....	E+ £25
55mm F4 ML Macro Yashica.....	E+ £79
70-200mm F3.5-4.5 AF.....	E++ £299
70-210mm F3.5 SP Tamron.....	E+ £39
70-210mm F4-5.6 Sigma.....	E+ £29
70-300mm F4-5.6 AF.....	E++ / Unused £349 - £649
85mm F1.4 MM.....	E++ £499
100mm F2 AE.....	E+ £599
135mm F2 (60 Year Edition).....	Unused £2,379
135mm F2.8 AE.....	E+ / Mint- £159 - £249
135mm F2.8 MM.....	E+ / E++ £169 - £199
180mm F2.8 AE.....	E++ £349
180mm F2.8 MM.....	E++ £349
200mm F3.5 AE.....	E+ / E++ £129 - £149
200mm F4 AE.....	Unused £449
300mm F4 MM.....	E+ / E++ £269 - £299

Digital Mirrorless	
FujiFilm X-H1 Body Only.....	
X-Pro2 Body Only.....	E+ / E++ £849 - £939
X-T1 Body + Vertical Grip....	15 Days / E++ £299 - £419
X-T1 Body Only.....	Exc £349
X-T1 Body Only.....	E+ / Mint- £299 - £419
X-T10 Black Body Only.....	E+ / E++ £279
X-T10 Silver Body Only.....	E+ £259
X-T2 Black Body + Handgrip.....	E+ £799
X-T2 Black Body + VPB-XT2 Vertical PB Grip..	E++ £799
X-T2 Black Body Only.....	E+ / Mint- £699 - £749
X-T20 Body Only - Silver.....	E++ £599
Olympus E-M1 Black Body + HLD-7 Grip... 15 Days / E++ £289 - £459	
E-M1 MkII Black Body Only.....	E++ £1,049
E-M10 MkII Silver Body Only.....	E++ £289

E-M10 MkIII Black Body Only.....	Mint- £469
E-PL8 White Body Only.....	E++ £249
E-M5 MKII Black + ECG-2 grip.....	E+ £599
E-M5 MKII Black Body Only.....	E++ £519
E-M5 MKII Silver Body Only.....	E++ £499
Pen-F Silver Body Only.....	E+ / Mint- £649 - £689
Panasonic GH5 Body + Grip.....	E++ £1,339
DC GH5 Body Only.....	E++ / Mint- £1,199 - £1,299
G80 Body Only.....	E++ / Mint- £469 - £499
GF-1 Body Only.....	Exc £49
GF-3 Black Body.....	E+ £79
GH4 Body Only.....	E+ £549
GX7 Body Only.....	E++ £219
GX8 Body Only.....	E+ £399
GX80 Body Only.....	E++ / Mint- £249 - £305
GX80 Body Only + Grip.....	Mint- £289
Sony A7 Body Only.....	E+ £499
A7 II Body Only.....	Exc / E+ £689 - £789
A7R Body Only.....	E++ £739
A7R II Body Only.....	E++ £1,379
A7S II Body Only.....	E++ £1,849
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EOS 1D MkIII Body Only.....	E++ £449
EOS 1DS MkII Body Only.....	E+ £449 - £479
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EOS 40D + BG-E2 Grip.....	E+ / E++ £119 - £129
EOS 40D Body Only.....	E+ / E++ £119 - £129
EOS 5D MkII Infra Red Body Only (720nm).....	E++ £849
EOS 5D MkIII Body + BG-E11 Grip.....	E+ £1,449
EOS 5D MkIII Body Only.....	E+ / E++ £1,299 - £1,449
EOS 5D MKIV Body Only.....	E+ / E++ £2,289 - £2,399
EOS 5DS Body + BG-E11 Grip.....	Mint- £2,099
EOS 5DS Body Only.....	E+ / E++ £1,599 - £1,649
EOS 5DS R Body Only.....	Mint- £1,999
EOS 600D Body Only.....	E+ / E++ £199 - £229
EOS 650D Infra Red Body Only.....	E++ £429
EOS 6D Body Only.....	E+ / E++ £649 - £689
EOS 700D Body Only.....	E+ £269
EOS 70D Body Only.....	E++ £479 - £499
EOS 760D Body Only.....	E++ £449
EOS 7D + BG-E7 Grip.....	E+ £359
EOS 7D Body Only.....	Exc / E+ £289 - £349
EOS 800D Body Only.....	Mint- £469
Nikon D3 Body Only.....	15 Days £379 - £449
D3000 Body Only.....	E++ £99
D3100 Body Only.....	E+ £109
D3200 Black Body Only.....	E+ £169
D3200 Body Only.....	E++ £159
D3400 Body Only.....	Mint- £269 - £279
D3X Body Only.....	E+ £1,089
D4S Body Only.....	E++ £2,879
D50 Body Only.....	15 Days £39
D500 Body Only.....	E+ / Mint- £1,149 - £1,289
D5100 Body Only.....	E+ £149 - £159
D5300 Body Only.....	E++ £349
D5500 Body Only.....	E++ £399
D610 Body Only.....	E++ / Mint- £689 - £779
D70 Body Only.....	E++ £69
D70 Infra Red Body Only.....	15 Days £149
D7000 Body Only.....	E+ £259
D70S Body Only.....	E+ / E++ £69 - £79
D7100 Body Only.....	E+ / Mint- £399 - £449
D7200 Body Only.....	E+ / E++ £549 - £669
D750 Body Only.....	E+ / E++ £989 - £1,089
D80 Body Only.....	E+ £99 - £109
D800 Body Only.....	E+ / E++ £829 - £949
D800E Body Only.....	E++ £1,039 - £1,099
D90 Body + MB-D80 Grip.....	15 Days £129
Df Body Only.....	E+ £1,289
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45CL4 Digital.....	E+ £99 - £119
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Slingshot 302 AW..... E++ £45
Vertex 100AW E+ £45
Vertex 200 AW E++ £79
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Airport Antidote..... Mint- £139
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750 Daypack Mint- £129
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CC191 Holdall E++ £35
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KT212 Bag..... E++ £15
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553ELX Chrome Body Only E+ £299
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50mm F4 Cfi FLE..... E+ / E++ £799 - £849
120mm F4 CF Macro Exc / E++ £339 - £499
120mm F4 CFE Macro E++ £989 - £999
150mm F4 CF..... E++ £399
150mm F4 Cfi..... E++ £749

160mm F4.8 CB E++ £349
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250mm F5.6 Chrome..... 15 Days £99
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A16S Chrome Mag..... E+ £75
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16-50mm F2.8 DT SSM..... E+ £289
16-80mm F3.5-4.5 ZA..... E+ / E++ £219 - £399
16mm F2.8 Fisheye E++ £499
18-200mm F3.5-5.6 DT..... E+ £239
18-55mm F3.5-5.6 SAM..... E++ £49
18-55mm F3.5-5.6 SAM II..... E++ £49
18-70mm F3.5-5.6 DT..... E+ / E++ £49 - £59
24-70mm F2.8 Di VC USD Tamron Mint- £429
28-300mm F3.5-6.3 XR Di Tamron E+ £89
28mm F1.8 Asph Sigma Exc £99
35mm F1.4 AS UMC Samyang E++ £259
55-200mm F4-5.6 DT SAM E++ £49
60mm F2 Di II (if) Macro Tamron..... New £269
70-200mm F2.8 G SSM II Sony..... E++ £1,699
70-210mm F4.5-5.6 MC Cosina Mint- £49
70-300mm F4-5.6 Di VC USD Tamron. E++ £189 - £199
75-300mm F4.5-5.6 AF..... E+ / Mint- £59 - £79
85mm F1.4 ZA..... Mint- £789
105mm F2.8 EX DG HSM OS Sigma..... E++ £279
300mm F2.8 G SSM II..... E+ £4,849
500mm F8 Reflex E++ £379

Nikon AF Cameras

F5 Body Only E++ £349
F4E Body Only 15 Days £149
F4S Body Only E+ £249
F100 Body + MB15 Grip E+ £179
F75 Chrome Body Only E++ £29
F601 Body Only E+ £29
F601 Date Body Only E+ £29
F65 Chrome + 28-100mm..... E+ £69
F65 Chrome + 28-80mm..... 15 Days £29
F65 Chrome Body Only E+ / E++ £29
F65 Quartz Date Chrome Body Only E+ / E++ £29
F60 Chrome + 35-80mm..... E+ £49
F60 Chrome Body Only E+ / E++ £19
F801 Body Only E+ £29

Sigma fit Nikon AF

4.5mm F2.8 EX DC Fisheye HSM E++ £449
10-20mm F4-5.6 DC HSM E++ £189
12-24mm F4.5-5.6 EX DG HSM E+ £249
15-30mm F3.5-4.5 EX DG E+ £159
15mm F2.8 EX DG Fisheye..... Mint- £349
17-50mm F2.8 EX DC OS HSM... E+ / Mint- £199 - £239
17-70mm F2.8-4.5 DC E+ £99
18-200mm F3.5-6.3 DC OS HSM..... E++ £149
18-50mm f3.5-5.6 D DC..... E++ £39
180mm F3.5 EX Macro APO..... E+ £249
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24-70mm F2.8 EX DG..... E+ £149
28-105mm F4 DG OS HSM..... E++ £449
35mm F1.4 DG HSM A..... E++ £499
50-150mm F2.8 Apo EX DC HSM..... E+ £249
50mm F1.4 DG HSM (A)..... E++ £449
50mm F1.4 EX DG E+ £199
50mm F2.8 EX Macro E+ £119
85mm F1.4 DG HSM Art..... Mint- £849
100-300mm F4 Apo EX HSM E+ £249
105mm F2.8 EX DG Macro..... E+ / E++ £179 - £199
150-600mm F5-6.3 DG OS HSM Sport E++ £1,099
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EF 100mm f/2.8 USM Macro	£519.00	£60	£459.00
EF 16-35mm f/2.8L III USM	£2,049.00	£260	£1,789.00
EF 24-70mm f/2.8L II USM	£1,739.00	£220	£1,519.00
EF 70-300mm f/4.0-5.6L IS USM	£1,229.00	£85	£1,144.00
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Learn more at www.parkcameras.com/canon-cashback

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42.4 MEGA PIXELS 10 fps 3.0" IS 4K

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Sony a7 III	Sony FE 16-35mm f/2.8 GM	Sony FE 100-400mm f/4.5-5.6 GM OSS
24.2 MEGA PIXELS 10 FPS		
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OLYMPUS OM-D E-M1 Mark II

20.4 MEGA PIXELS 15 fps 3.0" 4K

A micro four-thirds camera with almighty ability - this will be known for its performance in the high speed action field of photography.

*Price after £175 cashback. You pay £1,499.00 & claim £175 from Olympus. Available 01.09.18 - 15.01.19.

£175 cash back

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Full-Frame without compromise

Panasonic has announced the development of two Mirrorless camera models with a 35mm full-frame image sensor: the S1R & the S1. Learn more and register your interest at www.parkcameras.com

NEW!

Olympus E-M10 Mk II

16.1 MEGA PIXELS 8 FPS

Body only +14-42 EZ

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Olympus E-M10 Mk III

16.1 MEGA PIXELS 8 FPS

Body only +14-42 EZ

£494.00* £544.00*

*Prices after £85 cashback from Olympus. Ends 15.01.19

Olympus E-M5 Mk II

16.1 MEGA PIXELS

Body only +12-40mm

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*Prices after £85 cashback from Olympus. Ends 15.01.19

Panasonic TZ200

20.1 MEGA PIXELS

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£729.00

Add a spare Panasonic BLG10E battery for £49.99

Panasonic G9

20.2 MEGA PIXELS

Body only +12-60mm

£1,499.00 £1,669.00

See our website for details on the LEICA 12-60mm lens.

8mm f/3.5 Fisheye **£599.00**
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 14mm f/2.5 Mk II **£299.00**
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 42.5mm f/1.7 ASPH **£299.00**
 7-14mm f/4.0 **£739.00**
 35-100mm f/2.8 O.I.S **£969.00**
 45-175mm f/4.0-5.6 **£349.00**
 LEICA 100-400mm **£1,299.00**

For even more Panasonic lenses, see in store or online.

LEICA CL

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A new addition to the Leica family, using an APS-C System to bring simplicity and the best possible image quality to meet the demands of the ambitious photographer & their lifestyle.

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Canon EOS 5Ds	from £1,949.00
Canon EOS 5D Mark IV	£2,449.00
Nikon D5500	£419.00
Nikon D700	from £399.00
Nikon D800E	£1,099.00
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Fujifilm X-T2	from £759.00
Fujifilm X-PRO2	from £739.00
Panasonic LUMIX G7	from £349.00
Sony a5000	£139.00
Sony a7R II	from £1,299.00

Lenses

Canon 28mm f/1.8 USM	£289.00
Canon 600mm f/4L IS USM II	£8,499.00
Canon 70-300mm IS USM	from £179.00
Canon 200-400mm f/4L IS USM	£7,999.00
Nikon 50mm f/1.4 G	£269.00
Nikon 85mm f/1.4 Ai-S	£529.00
Nikon 10-24mm f/3.5-4.5G ED	£439.00
Nikon 600mm f/4 G VR	£5,349.00
Fujifilm 14mm f/2.8	from £539.00
Fujifilm 18-55mm f/2.8-4	from £319.00
Sony E 16mm f/2.8	£109.00
Sony FE 24-70mm f/4 ZA OSS	£559.00

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Tamron 15-30mm f/2.8 VC USD G2

Creating stunning landscapes and cityscapes with high quality full-frame DSLR cameras requires the best in optical performance to maximise resolution.

Expected October 2018. Learn more at www.parkcameras.com

£1,279.00

Tamron 90mm f/2.8 Di VC USD

In stock! **£649.00**

Available in Canon, Nikon or Sony fits

Add a Hoya 58mm NX-10 UV Digital HMC filter for £22.95

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Coming Soon! **£629.00**

Available in Canon or Nikon fits

Pre-order to receive one of the first lenses in the UK!

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Available in Canon or Nikon fits

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Tamron 16-300mm f/3.5-6.3 Di II VC PZD

In stock! **£469.00**

Available in Canon, Nikon or Sony fits

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Tamron 70-200mm f/2.8 Di VC USD G2

In stock! **£1,299.00**

77mm filters available from £29.99

Learn more about this lens at www.parkcameras.com

Tamron 70-210mm f/4 Di VC USD

In stock! **£699.99**

Available in Canon or Nikon fits.

Add a Hoya 67mm UV(C) Digital HMC filter for £19.95

SIGMA LENSES

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Sigma 16mm f/1.4 DC DN

Sony E-Mount **£399.00**

Add a Sigma 67mm WR UV filter for only £49.99

Sigma 105mm f/1.4 DG HSM | Art

Coming soon! **1,499.00**

Available in Canon, Nikon or Sigma fit

Learn more about this lens at www.parkcameras.com

Sigma 150-600mm f/5-6.3 DG OS HSM | C

In stock at **£799.00**

Available in Canon, Nikon or Sigma fit

Add a Sigma 1.4x converter (TC-1401) for only £100

4.5mm f/2.8 Fisheye EX DC	£699.00	12-24mm f/4 Art	£1,399.00
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15mm f/2.8 Diag F/eye EX DG	£599.00	18-35mm f/1.8 DC HSM	£649.00
19mm f/2.8 DN	£149.00	18-200mm DC OS HSM	£289.00
20mm f/1.4 DG HSM	£699.00	18-250mm DC Macro OS HSM	£349.00
24mm f/1.4 DG HSM	£649.00	18-300mm f/3.5-6.3 DC Macro	£369.00
30mm f/1.4 DC HSM	£359.00	24-35mm f/2 DG HSM Art	£759.00
30mm f/2.8 DN	£149.00	24-70mm f/2.8 DG OS HSM	£1,199.00
35mm f/1.4 DG HSM	£649.00	24-105mm f/4 DG OS HSM	£599.00
60mm f/2.8 DN	£149.00	50-100mm f/1.8 DC HSM	£949.00
150mm f/2.8 OS Macro	£779.00	70-200mm f/2.8 EX DG OS	£899.00
180mm f/2.8 EX DG OS HSM	£1,239.00	70-300mm f/4.0-5.6 DG	£129.00
300mm f/2.8 APO EX DG	£2,599.00	70-300mm f/4.0-5.6 APO	£179.00
500mm f/4 APO EX DG	£4,999.00	120-300mm f/2.8 OS HSM	£2,699.00
8-16mm f/4.5-5.6 DC HSM	£599.00	150-600mm f/5-6.3 Sport	£1,329.00
10-20mm f/3.5 EX DC HSM	£339.00	150-600mm Sport + 1.4x	£1,429.00

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SONY

A7 Mark III



New

A7 Mark III Body £1999

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A7 Mark III + 28-70mm £2199
A7 Mark II Body £1199
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A7R Mark III



A7R Mark III Body £2899

A7R Mark II Body £1999
A7S Mark II Body £2399
A7S Body £1699
A7 Body £799

A6500



A6500 From £1179

A6500 Body £1179
A6500 + 16-70mm £1849
A6300 Body £679
A6300 + 16-50mm £779

A6000



A6000 From £429

A6000 Body £429
A6000 + 16-50mm £499

Gain control of expressive freedom

The Sony A7 III, with newly developed 24.2MP full-frame sensor

The third iteration of Sony's popular A7 brings even more advancements to the company's coveted CSC line-up. The Mark III boasts a newly developed back-illuminated 24.2MP full-frame Exmor R CMOS sensor and a redeveloped BIONZ X processing engine. Add 693 phase-detection and 425 contrast detection AF points, 15-stops of dynamic range and 4K HDR video, and this latest mirrorless device is sure to prove popular with photographers and filmmakers alike.



A7 III Body £1999

Lens available separately

Nikon

Z 7



New

Z 7 with Adapter £3499

Z 7 with Adapter £3499
Z 7 + 24-70mm £3999
Z 7 + Adapter + 24-70mm £4099

Z 6

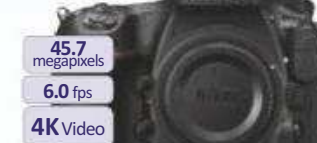


New

Z 6 with Adapter £2199

Z 6 with Adapter £2199
Z 6 + 24-70mm £2699
Z 6 + Adapter + 24-70mm £2799

D850



D850 Body £3499

D850 Body £3499

D500



D500 From £1799

D500 Body £1799
D500 + 16-80mm £2549

LUMIX

GX9



GX9 From £599

GX9 Body £599
GX9 + 12-60mm £779

GH5S



GH5S From £2199

GH5S Body £2199
GH5 Body £1599
GH5 + 12-60mm £1699
GH5 + 12-60mm Leica £2099

G9



G9 From £1499

G9 Body £1499
G9 + 12-60mm £1669
G9 + 12-60mm Leica £2019
G80 Body £629
G80 + 12-60mm £749

RECOMMENDED LENSES:

Panasonic 8-18mm f2.8-4 ASPH Vario£1049
£949 inc. £100 Cashback*
Panasonic 12-35mm f2.8 II Lumix G X£799
£699 inc. £100 Cashback*
Panasonic 14-42mm f3.5-5.6 G X ASPH OIS....£299
£269 inc. £30 Cashback*

Panasonic 45-175mm f4.0-5.6£349
£319 inc. £30 Cashback*
Panasonic 100-300mm f4-5.6 II£549
£499 inc. £50 Cashback*
Panasonic 100-400mm f4-6.3£1299
£1199 inc. £100 Cashback*

*Lumix Cashback ends 31.10.18

OLYMPUS

OM-D E-M1 II



£175 Cashback*

OM-D E-M1 II From £1499

OM-D E-M1 II Body £1499
£1324 inc. £175 Cashback*
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£2024 inc. £175 Cashback*

E-M10 III

Black or Silver



E-M10 III From £579

OM-D E-M10 III Body £579
£494 inc. £85 Cashback*
OM-D E-M10 III + 14-42mm £629
£544 inc. £85 Cashback*

RECOMMENDED LENSES:

Olympus 25mm f1.2 Pro£999
Olympus 45mm f1.2 Pro£1049
Olympus 12-40mm f2.8 Pro£759
Olympus 12-100mm f4 Pro£1699
Olympus 7-14mm f2.8 Pro£949
Olympus 14-150mm f4-5.6£469

*Olympus Cashback ends 15.01.19

PENTAX

K-1 II



K-1 II Body £1799

K-1 II Body £1799
KP Body £939
K-70 from £599

RECOMMENDED LENSES:

Pentax 15-30mm f2.8£1449
Pentax 28-105mm f3.5-5.6£529
Pentax 55-300mm f4.5-6.3£389

FUJIFILM

X-H1



X-H1 From £1699

X-H1 £1699
X-H1 + Grip £1949
X-T2 Body £1249
X-T2 + 18-55mm £1499

FUJINON LENSES

Fujifilm 16mm f1.4 R WR XF£849
Fujifilm 23mm f2 R WR XF£409
Fujifilm 56mm f1.2 R XF£849
Fujifilm 80mm f2.8 LM OIS£1149
Fujifilm 10 24mm f4 R OIS XF Fujinon£829
Fujifilm 16 55mm f2.8 LM WR Fujinon£899

X-T3

Black or silver



New

X-T3 From £1349

X-T3 Body £1349
X-T3 + 18-55mm £1699

Stores

Find your nearest store at wex.co.uk/stores

- Norwich - Wex Photo Video**
Unit B, Frenbury Estate, NR6 5DP.
Tel: 01603 481933

Birmingham - Wex Photo Video
Unit 2, 100 Hagley Road, B16 8LT.
Tel: 01213 267636

Belfast - Wex Photo Video
Unit 2, Boucher Plaza, BT12 6HR.
Tel: 02890 777770

Bristol - Wex Photo Video
Montpelier Central Station Road, EH5 5HG.
Tel: 01179 422000

London - Wex Photo Video
37-39 Commercial Road,E1 1LF.
Tel: 02073 801144

Edinburgh - Wex Photo Video
Bonnington Business Centre, EH5 5HG.
Tel: 01315 539979

Manchester - Wex Photo Video
Unit 4, Downing Street, M12 6HH
Tel: 01612 744455

Glasgow - Wex Photo Video
Unit 1, Oakbank Industrial Estate, G20 7LU.
Tel: 01612 744455

• 30-Day Returns Policy[†] • Part-Exchange Available • Used items come with a 12-month warranty^{††}

Canon | **PRO**
PARTNER

Pursue perfection – The new EOS 5D Mk IV

From the darkest shadow to the brightest highlight, a 30-megapixel CMOS sensor captures fine detail even in the toughest conditions, with a maximum native sensitivity of ISO 32,000. Shoot Dual Pixel RAW files for post-production adjustments like you’ve never seen before.

EOS 5D Mark IV Body **£3249**
£2999 inc. £250 Cashback*

30.4 megapixels

7.0 fps

Full Frame CMOS sensor

EOS 5D Mark IV Body

£3249

Canon | **PRO**
PARTNER

Capture the future with the new full-frame mirrorless EOS R

Canon joins the full-frame mirrorless party with the EOS R. This 30.3-megapixel camera sports Dual Pixel CMOS AF and has an impressive 5,655 AF points for quick precise autofocus for stills and video.

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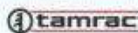
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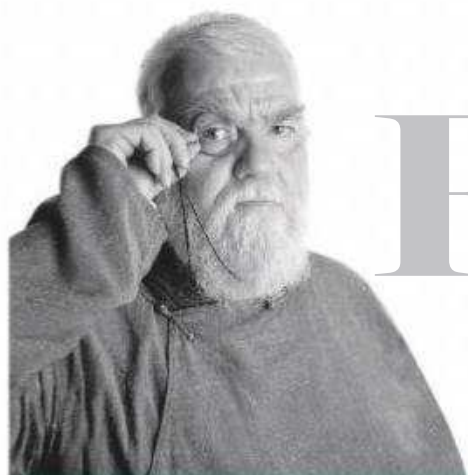
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Final Analysis

Roger Hicks considers...

'Untitled 6768', 2015-2017, by Joachim Hildebrand



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In 2015, 2016 and 2017, Joachim Hildebrand made a protracted and dissected 'road trip' through seven states of the American Southwest, concentrating on the way that the 'wild west' of popular imagination has been supplanted by urbanisation, representation, nostalgia and downright falsehood. The results can be seen in Kehrer Verlag's superb *Wild West*.

Many of the pictures are of reconstructions and even murals. These are interesting enough, but where he really plays games with our heads is with shots like this, where you are never quite sure what you are seeing. The desert butte is almost certainly real, but the way that the legs of the three tourists are chopped off by the wall plays spectacular tricks with perspective and perception. Even when the sun is high in the sky (look at the

shadows) the clear desert air defies normal perceptions of aerial perspective, and other forms of perspective (principally scale and receding planes) are further subverted. There is no real vanishing-point perspective because we do not know the relative sizes of the various picture elements; or to be fair, we can make a good guess at them, but only a good guess.

Suburban qualities

Then there's the stop sign and the disabled parking bay. They are jarringly incongruous in the context of almost all the Western movies we have ever seen, with the possible exception of the end of Mel Brooks's *Blazing Saddles*. The vivid colours – the blue and yellow of the parking bay, the red of the stop sign – and the suburban quality of the lamp standard, the road, the sidewalks and the low wall

add still further to the surrealism. As do the clothes of the three figures: as un-cowboy-like as we can readily imagine.

It's easy to forget that travel photography (and travel writing) involves travel not only in space but also in time. Eugène Atget (1857-1927) set out to photograph a vanishing Paris, as did Brassai (1899-1984), albeit less avowedly. Atget and Brassai, however, are already in our past, whereas Hildebrand is very much in our present.

There is an old saying that you cannot cross the same river twice. At the very least, the water under the bridge will have changed, and we will be older. To quote Isaac Watts (1674-1748), 'Time, like an ever-rolling stream, Bears all its sons away.' Do we try to photograph the present, or try to photograph the past? Or the collision between the two? The choice is ours. And Hildebrand's.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by an unknown Wehrmacht photographer**

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